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P. K. Gode Studies — Vol. V

STUDIES IN INDIAN CULTURAL HISTORY

BY

P. K. Gode, M. A., D. Litt. (Paris)



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FOREWORD

We have great pleasure in presenting to the world of scholars this fifth volume of Professor Dr. P. K. Gode's Collected works, the second in the *Studies in Indian Cultural History*, which is the second to be published by "Prof. P. K. Gode Collected Works Publication Committee." The genesis of the Committee and the necessary information about it and the list of contributors to the Publication Fund have been given in the third volume. Though the proceeds from the third volume were available to the Committee, but for the spontaneous voluntary donations from the following kind friends of Prof. Dr. Gode, the present volume could not have seen the light of the day so soon:—

Prof. K. K. Handiqui of Jorhat (Rs. 500/-)

Shamraj Bhalerao of Hyderabad (Rs. 300/-)

The late Prafulla Chandra Bhanj Deb of Baripada

(Rs. 100/-).

On behalf of the Committee we offer our grateful thanks to these friends for their kind help in the cause of scholarship and learning.

The book contains 20 articles and covers 260 pages of the text. One article by Prof. R. T. S. Miller of the Wilson College, Bombay, on "The Nose-ring in the Old Testament" (No. 17) is included in this volume to give completeness to Dr. Gode's series of articles on "The Hindu Nose-ornament" (Nos. 12-16). The articles embrace literary, historical and cultural subjects, and, as usual, present all the data, both Indian and foreign, in every sphere bearing on the topic, in a thorough, precise and comprehensive manner, which characterises all writings of Prof. Gode. Different articles on the same topic have been presented in a serial order so that readers get a complete picture of the particular problem.

In these 19 articles by Prof. Gode are presented nine different series, dealing with fire-arms, mounted bowman, stirrup, sling, Bhavānī sword, Bhagvā Zepdā, bullock-cart, nose-ornament or "nath", and Divālī. The supreme importance of the articles on "Nose-ornament" (Nos. 12-16) which conclusively prove "that the nose-ornament makes its appearance in Indian history and culture about 1000 A. D. but not

earlier", in fixing the chronology of literary works in India will be evident to all students of Indian culture. The history of the Divālī festival (Nos. 18-20) has been traced from A. D. 50 down to the present day, on the basis of literary sources—Sanskrit, Prakrit and regional languages—epigraphy, folklore, etc. Those interested in the history of war in India, ancient, medieval, and modern, will find valuable and interesting material in the articles dealing with fire-arms (Nos. 1-8), mounted Bowman (No. 4), stirrup (No. 5) and sling (No. 6). There is an informative study of the prehistoric and Vedic ancestors of the Indian bullock-cart (No. 11) followed by a comparison of the carriage manufacture in Vedic India and ancient China (No. 12). Students of Maratha history will find fresh material from Sanskrit sources regarding the Bhavānī sword (No. 7) and the Bhagvā Zepdā (No. 8).

On this happy occasion our special thanks are due to Puratatva-charya Muni Jinavijayaji, Hon. Director of the Rajasthan Research Institute, who set the ball rolling by publishing two volumes of Prof. Gode's *Studies in Indian Literary History*, and this facilitated the work on further volumes. We are glad to state that the fourth volume is almost ready and will be published soon by Acharya Vishva Bandhu Shastri, Director of the Vishveshvarananda Vedic Research Institute, Hoshiarpur; and that through the kind benefaction of Prof. K. K. Handiqui, former Vice-Chancellor of the Gauhati University, the printing of the sixth volume has already started.

In conclusion, we wish Dr. Gode long life full of vigour and vitality so as to enable him to continue his literary activity in full force, as he has been doing all along.

J. R. Gharpure
R. N. Dandekar
A. D. Pusalker
N. A. Gore

PREFACE

I have great pleasure in presenting to the world of scholars this fifth Volume of my Studies, which is Vol. II of my *Studies in Indian Cultural History* or Vol. V of my collected *Studies*. The progress of the publication of my *Studies* will be clear from the following table :—

P. K. Gode Studies	Title	Publisher
Vol. I	<i>Studies in Indian Literary History</i> – Vol. I (Singhi Jain Series No. 87) 1953, pp. 670.	Bharatiya Vidya Bhavan, Bombay 7
Vol. II	Do – Vol. II (S. J. Series No. 38), 1954, pp. 560.	Do –
Vol. III	Do – Vol. III, 1955, pp. 270.	P. K. Gode Works Publication Committee, Poona 4.
Vol. IV	<i>Studies in Indian Cultural History</i> , Vol. I	V. Vedic Research Institute, Hoshiarpur.
Vol. V	Do – Vol. II, 1960, pp. 398	P. K. Gode Works Publication Committee.
Vol. VI	Do – Vol. III (in Press)	Do –

A glance at the above table will show how the work of the publication of my *Studies* started by my revered friend Muni Shri Jihavijayaaji (General Editor, Singhi Jain Series) ten years ago has borne abundant fruit owing to the good will and co-operation of brother-scholars and affectionate friends whose benefaction* made it possible for me to bring out part III of my *Studies*.

Subsequently my affectionate friend Professor Vishva Bandhu Shastri, M. A., M. O. L., the Director of the V. Vedic Research Institute, Hoshiar-

* See list of Contributors to the Prof. P. K. Gode Works Publication Fund printed in Vol. III.

pur (Panjab), whose high regard for learning and the learned is well known all over the world, offered to publish Vol. IV of my Studies and started its printing in the press of his Institute. This Volume of about 600 pp. will be out within a few months. The sale proceeds of Vol. III of my Studies realised in 1956 were not sufficient to finance Vol. V of my Studies immediately. Luckily I secured the following voluntary gifts from my affectionate friends for this Volume which made it possible for me to start the printing of this volume on the Dasara day (3rd October) 1957:—

Rs. 500/- from Prof. K. K. Handiqui, M. A, Jorhat (retired Vice-chancellor of Gauhati university)

Rs. 200/- from Raja Shamraj Bhalerao of Hyderabad.

Rs. 100/- from Shri Prafulla Chandra Bhanj Deo, M. P. of Baripada (Orissa)

Rs. 800/-

I cannot adequately thank all these friends for their spontaneous donations and high regard for my humble work in the field of Indology. I have enjoyed the friendship of my learned friend Prof. Handiqui for over thirty five years. This friendship, which has now deepened into affection, enabled me to start the printing of Vol. VI of my Studies on the Dasara day 11th October, 1959, as he made a gift of Rs. 2100/- towards the printing of this Volume. I hope to bring out this Volume after about two years. Raja Shamraj of Hyderabad, whose intimate friendship I have enjoyed since my first meeting with him twenty five years ago, has a soft corner not only for books but also for their authors. In fact he has kept in bound Volumes a majority of my papers in his magnificent library at Hyderabad. His voluntary gift for the present Volume amply speaks for his love for me and my work. The late Shri Prafulla Chandra Bhanj Deo M. P. of Baripada became my intimate friend in 1945 when he was studying at Cambridge under the guidance of my esteemed friend Dr. Bailey. He was a great lover of Sanskrit and was engaged in studying Sanskrit works on Tantra for many years prior to his unfortunate death two years ago. It is an irony of fate that he should pass away within a fortnight of his gift of Rs. 100/- towards the present Volume! I deeply mourn his loss as I found in him not only an ardent devotee of Sanskrit learning but also a loving friend with a sincere soul and a spirit of benefaction, which is most needed at present for the progress of research in this country.

The present Volume of my Studies in Indian Cultural History is being published by the Committee organised by my friends, Dr. A. D.

Pusalker and Prof. N. A. Gore for the publication of my collected works. I owe to them a deep debt of gratitude not only for the fund they collected for the publication of Vol. III of my studies but also for the elaborate Indices they have provided to all my Volumes so far published. These Indices have enhanced the reference value of my Volumes. The labour of preparing these Indices is tremendous but it is a labour of love for which I cannot thank these friends adequately. Special thanks are due to Principal J. R. Gharpure, the Chairman of the Committee for his continued blessings for myself and my work and also to Dr. R. N. Dandekar (Treasurer) for his advice and co-operation in the editing and other matters pertaining to my volumes.

When Vol. VI of my Studies will be published after a year or so, a major part of my research output of about 4000 pages will be in a book-form. The publication of the papers not included in these Volumes will require about Rs. 20000/. If Providence comes to my help I may be able to bring out some volumes of these papers. In the meanwhile I have published a complete Bibliography of my 474 papers (1916-1969) in the P. K. Gode Commemoration Volume, edited by Dr. H. L. Hariyappa and Dr. M. M. Patkar and published by Dr. R. N. Sardesai, Proprietor, Oriental Book Agency, Poona. I take this opportunity to thank all these affectionate friends for their labour of love on this Volume. I have also to thank not only all the scholars in India and outside, who have contributed articles to this Volume but others who have helped me in my research work during the last 43 years.

In the correction of the proofs of the present volume I have received considerable help from my friends Shri. S. N. Savadi of the B. O. R. Institute, Dr. A. D. Pusalker and Prof. N. A. Gore. I convey to them my cordial thanks for this selfless friendly help and co-operation. I have to convey my hearty thanks to Shri M. S. Sathe, the Manager of the Prājñā Press, Wai; and all the workers of this press for the neat and careful printing of this Volume.

Bhandarkar Oriental
Research Institute, Poona 4,
11th July 1960.

P. K. Gode

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To
MY WIFE
Kamalabai

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1. Use of Guns and Gunpowder In India*

From A. D. 1400 Onwards.

Sir P. C. Ray in his *History of Hindu Chemistry*¹ has collected much valuable information about Gunpowder, Saltpetre and the Mineral Acids. In connection with the belief entertained in some quarters that the ancient Hindus had the knowledge of the art of manufacturing gunpowder he quotes a passage from *Sukranīti*² or the Elements of Polity of Śukrācārya, containing mention of *Agni-cūrṇa* or fire-powder (gunpowder) and to *Nālāstra* or gun, but concludes by the remarks that "Śukranīti is a patch-work in which portions of Chapter IV were added sometime after the introduction of gunpowder in Indian warfare during the Moslem period."³

* A Volume of Indian and Iranian Studies in honour of Sir Denison Ross ed. by E. M. Katre and P. K. Gode, 1929, pp. 117-124.

1. Vol. I, Calcutta, 1902, pp. 95-108.

2. Ed. by VIDYASAGARA, pp. 555-57, verses 201-211. Verse 201 mentions *agnicūrṇa* or gunpowder. *Nālāstra* or gun is mentioned in verses 203, 205, 210. *Golāḥ* (lohamapāḥ) or cannon-ball is mentioned in verses 204, 209, 211. *Langhūṇā* or a gun with a light barrel is mentioned in v. 204. Nīlakaṇṭha Caturdhara, the commentator of the Mahābhārata (between 1600-1700 A. D.) refers to *nāla* in the following passage :—

“वन्नाणि आग्नेयौषधलेन सीसक्रांस्पृहपटोलप्रक्षेपकाणि लोहमयानि मायायां नालयन्त्राभि-
धेयानि तेषां सूत्रं सूचकं शास्त्रम्”

This is a description of iron guns. *Āgneyauṣadha* = *agnicūrṇa* = gunpowder (Vide *Saṁhita-purāṇa*, v. 21. Chitrashala Edition of the Mahābhārata, Poona, 1929, p. 17).

3. “ Dr. R. L. MITRA, judging from the description of guns alone, concludes this portion to be spurious vide Notices of Sanskrit MSS. Vol. V, p. 125. ” Vide p. 145 of “ Chronology of Modern India (A. D. 1494-1924) by James BURGESS, London, 1913 :—

“ A. D. 1703—Gunpowder first manufactured at Madras. ” Obviously this entry refers to the English manufacture of gunpowder at Madras. It would be useful to investigate and record references to the manufacture of gunpowder in India earlier than A. D. 1703 by either Moslems or Hindus between, say, 1400 and 1703 A. D. A Maratha in the employ of Tipu Sultan by name Shīvaṣī Mahādēva has recorded some information about Tipu Sultan's army while at Kaimeri in the province of Kopāl near Tungabhadra. According to this information Tipu manufactured guns for his army and ceased purchasing guns imported by the English.

(“ नम्या बंदुका करावयास कारखाने खविले आहेत. तेथें नम्या बंदुका तयार करवीत आहे. ईशबांकरील चौरे बंदरी बंदुका घेत नाही. ” — Vide ऐतिहासिक टिपणें—No. 22 (Pub. by PARASNIS in इतिहाससंग्रह, Jan. 1911).

The Peshwas purchased pieces of cannon from the English in December 1780. Rāmaji Mahādēva was asked to purchase these pieces of cannon from the the English at Bombay weighing more than 20 seers (Pesh. Daftar Selection, No. 46, p. 101) :—

The above conclusion raises the question about the earliest reference to guns and gunpowder as also their use in Indian warfare. About this question Dr. P. C. RAY makes the following remarks:—

"The first record of the use of cannon and gunpowder in Indian warfare is in the Memoirs of Baber. In 1528 he forced the passage of the Ganges near Kanauj with the aid of artillery.¹"

Let us now record some authentic references to the invention and use of gunpowder and guns in the European records. According to *Encyclopaedia Britannica*² "we have authentic information of guns in France in 1338 and in Florence in 1326 and that the Oxford MS *De Officiis Regum* of 1325 gives an illustration of a gun." This information clearly proves that Baber's use of guns and gunpowder in 1528 in his Indian warfare is about 200 years after their invention in Europe about 1325.

We are concerned in this paper with the earliest reference to the use of guns and gunpowder in the Indian warfare by Moslems or their enemies.

The *Rās Mālā*³ states that Mahomood Begurra, the celebrated Mahommedan king of Gujarat in his fight against the pirates of Bulsar used a force consisting of *Musketeers* and gunners about A. D. 1482.⁴ He also cannonaded the city of Champaner according to the Muhammadan account of the fall of Champaner recorded in the *Rās Mālā*.⁵

"तोफावे कार केले अद्वैत तरी बीस सेरापासून बंदे असतील ते बेणे."

In *Pesh. Daft.* No 39, Letter 70 of 5-2-1766 repair to guns and manufacture of ammunition is mentioned.

1. Vide article on early Asiatic fire-weapons by Maj. Gen. R. MACLAGAN in the *Journ. As. Soc. Bengal*. Vol. XLV, pp. 30 ff.

2. *Fifteenth Edition*, 1929, Vol. II, p. 3.

3. This book is also known as the *Hindoo Annals of the Province of Gujarat* by A. D. FORBES, founder of the Fortes Gouernathi Sabha, Bombay. (Born July 1821 and died at Poona on 31st August 1885).

4. *Ibid.*, p. 283.

5. *Ibid.*, p. 292. Vide also p. 65 BRIGGS: *Ferishta* (History of the Rise of the Mahommedan Power in India till A.D. 1619) Calcutta, 1910, Vol. IV, p. 66. BRIGGS remarks about the use of musketeers in the siege of Champaner as follows:—

"This is the first mention of artillery and musketry in the Gujarat history. They were probably introduced by the Arabs and Turks from the Red Sea and Gulf of Persia," p. 62. Use of a shell against Raja Berry Ray's palace in the siege of Champaner is mentioned. BRIGGS' note on the word *shell* reads:—

"The word is *huck*. The use of shells at this early period is remarkable, although it is mentioned that the Moslems employed *grenades* in their ships at the time the Portuguese reached India."

In the history of the Vijayanagar kings we find references to *pyrotechny*¹ in which gunpowder may possibly have been used.

In the historical poem *Kaṇṭhitravanarasarājaviṣayam*² composed in A. D. 1648 we have references to guns (*pirangi*) carried on carts together with thousands of bags of gunpowder taken with the army in the expedition of Raṇadullakhan against the king of the Karnatak and his feudatories.

In a work called the *Yāvanaparipāṭi-anukrama* composed by Dalapati-rāya under his patron Mādhavasīmha about A.D. 1764³ we have the draft of a letter to be addressed by the king to the officer in charge of the king's artillery called *Anālādhyakṣa* ordering him to make the artillery ready for action. This draft as given in the *Yāvanaparipāṭi-anukrama* makes interesting reading and hence may be reproduced from MS No. 409 of 1882-83 in the Govt. MSS Library at the B. O. R. Institute, Poona:—
Folio 10—

“अनलाध्यक्षं प्रति वंशला सज्जीकरणाय राज्ञः ॥ पत्रे ॥ औदयैर्धनिषेचरनीकसत्ता-
दिवक्ष्या निधौस्याम इति भवान् स्वनियोगे समवहितः ॥ सपताकवज्जिवाणहतः पदातिनः करमांश्च
खेवळदानां लघुनालिकानां शतशताह्वनालिकानां च मुघा निमगंशुद्धानां विहारबाह्यानां शकटिका
मुलिकांगारचूर्णद्वयिकागुलास्कंददंष्ट्रपताकायुगनिसर्गशिल्पसारधिसुहृपमकलितानासीरे प्रथमैर्द-
ध्यवगजानुगमितया निषोडयतु ॥ द्वितीयैर्दध्यवजकारेणमुह्वनालिका हयनालिका गजनालिकाश्च निज-
निषोपस्करसज्जाः स्वयमपि क्वचिभिः समस्राहतुरगैर्भैरैः परिवृतो वर्मांश्चभूत् स्वाधिकारलियुक्तपरि-
जनयुक्तोनुवरतु किं बहुना समुचितक्षे ॥”

From the above passage we get some Sanskrit equivalents of terms denoting the artillery and its equipment. *Yantraśālā* is evidently the place or building where the guns and their accessories were stored.

1. The following reference to the use of fireworks at Vijayanagar is noteworthy: A. D. 1442. ‘Abdur Raziq, the ambassador from the Court of Sultan Shāh Rukh who stayed in Vijayanagar from end of April A. D. 1442 till the 6th of December A. D. 1443 during the reign of Devarāja II mentions the use of *pyrotechny* in the *Mahānatami festival* (See Elliot *Hist. of India*, IV, pp. 117-118). Perhaps in the *pyrotechny* referred to above gunpowder may have been used. According to Sir P. C. Ray (*Hist. of Hindu Chemistry* Vol. I, p. 100 f. n. 4). “Saltpetre has been in use from time immemorial as the basis of Rocket and other fireworks both in China and India.”

2. *Śloka-caritra-cryita Saṃgraha* (Khaṇḍa I—Kauṣṭhi Viśhāga) R. I. S. Mandal, Poona, 1938, p. 4. The author of the poem *Kaṇṭhitravanarasarājaviṣayam* is Govinda Vaidya. He was a resident of Srirangapatana and a court-poet of the Mysore kings. He wrote this poem at the instance of Nanjarājendra, the general of Kaṇṭhitravanarasarāja in the Śaka year 1670 (Sarvadhārī Saṃgraha) = A.D. 1648. He was a Smārta Brāhmin, well versed in Sanskrit and Kanarese languages. His patron, K. Narasimha ruled from A.D. 1638-1662.

3. Vide Dr. M. M. PATKAR's article in *IHQ*, XIV, No. 1, pp. 135-37.

Galikāṅgāra Cūrṇa means gunpowder and reminds us of the term *agnicūrṇa* mentioned in the *Sukranīti* as we have seen above. We further get the terms *uṣṭranālikā* meaning portable guns carried on camel's back, *hayānālikā*, those carried on horse-back, and *gajānālikā*, those carried on the back of elephant.

It appears that the term *nālikā* had become current since the importation of guns into India as we find the usage of the term in the above passage from a work of the 18th century. I shall now quote a passage from a 17th century poem called *Sambhurājacarita* composed by Harikavi alias Bhānubhaṭṭa¹ in A.D. 1685. The poet describes in the following stanzas of the *Sambhurājacarita* (MS No. 191 of 1875-76) folio 71* the thundering of guns on the battle-field, where Sambhaji, the son of Shivaji the Great, is shown as being surrounded by the army of the enemy :—

“ततः समभवद्भवः प्रहृतमूरिभेरीभवः
सुतालनिभनालिकागडगडारवज्जाजितः ।
विलोलितमहीतलो बहुलगर्जिताग्रस्थलो
निगाद इव मेघजः कुलिशरावसंराजितः ॥ २८ ॥”

Folio 72b—

“सदाशबरसंभृतां बहुलनालिकासंकुलां
सकंकटमटोद्गरां प्रबलकुंजराग्रेसरां ।
रणोद्गततुरंगमोद्गततरंगरेगोचरां
चक्रे परवाहिनीं प्रथिवरूपिनीं रवां ततः ॥ २९ ॥”

Folio 92—

“ततो नृपतिसैन्धवतो बहुलनालिकावक्त्रतो
महारावविदारितध्वजमस्तका निर्वयौ ।
सुमोलकतविश्रलसुमणिनालिकेषोद्गता
विपुत्रजपलाकिनीं सपदि निवेदंती हठात् ॥ ३० ॥”

Verse 91 quoted above contains a good description of the series of cannon-balls (*śūlakatātī*) issuing from the mouths of cannons (*nālikānaktrātī**udgatā*) and looking like a row of suns, destroying the army of the enemy.

From the 17th century we shall now go to the 16th century and quote a passage from a Sanskrit poem, called the *Rāṣṭraudhavaṇṇamahākāvya*² composed by a *Dakṣiṇāṭya* poet of the name Rudrakavi at the court of the Bāgalūr king Nārāyaṇa Shah in A.D. 1596. In Chapter XX, v. 52

1. Vide my paper on Hari Kavi, *Annals*, Vol XVI, pp. 262-261.

2. *Gaithand Ovi Series* No. V, Baroda, 1917.

we have the following description of red-hot cannon-balls issuing from the mouths of guns :—

“ शिवशरैरुपलैरथ नालिकाविनिहतज्वलदावसगोलकैः ।

मिलितयोहभयोरथ सेनयोः प्रचवृत्ते समस्तमुलस्तयोः ॥ ५२ ॥ ”

It appears from the above verse of A.D. 1598 that the iron cannon-ball (*āyasagolakaith*) with which the gun was charged (*nālikāvinihata*) contained within it sharp arrows (*śiṭaśaraiḥ*) and stones or gravel (*upalaiḥ*). This description finds its analogue in Nilakaṇṭha Caturdhara's description of guns in the latter part of the 17th century in which he describes guns as machines (*yantrāṇi*) made of iron (*lohamayāni*) and capable of throwing away (*prakṣepakāṇi*) by the force of gunpowder (*āgneyaṇṣaṭhabalana*) balls of lead (*śiśa*), bell-metal (*kāṁṣya*) and stones (*dr̥ṣadgola*).

A further reference to *nālikā* is found in a work called the *Ākāśa-bhairavatantra*¹ which appears to have been composed during the prosperous days of the Vijayanagar Empire, most probably before A.D. 1550. In the 60th chapter of this encyclopaedic work the king is advised to worship 82 weapons on a particular day. Among these weapons *nālikā* is mentioned as No. 23 :—

Folio 189 (of B. O. R. I. MS No. 43 of 1925-26).

“ Trayaviṁśam nālikāstram svāstikam tadanantaram ”

As Abdul Razzāq, who visited the Vijayanagar Court in A.D. 1443 mentions the use of *pyrotechny* at the Mahānavamī festival, the use of gunpowder appears to have been current in the Vijayanagar Empire about the middle of the 15th Century and this fact would justify our interpretation that the expression “ *nālikāstra* ” in the above passage means a gun and nothing else, especially in view of the reference to musketeers and gunners about A.D. 1482 used by Mahmood Bagurra in cannonading the city of Champamer.

In the Deccan also the use of gunpowder appears to have been introduced about 10 years earlier than that made in the siege of Champamer in 1482 A.D. Mahmud Gawan during his second campaign against *Belgam* in A.D. 1472 made use of mines successfully to make a breach in the walls of

1. In a paper submitted by me to the Karastak Historical Conference (May 1933) I have proved that the work called the *Ākāśabhairavatantra* (MS No. 43 of 1925-26 in the Govt. MSS Library at the B. O. R. Institute) has nothing to do with Tantra, but that it is a work dealing with the inner life of the kings of Vijayanagar in elaborate detail and bearing on all its aspects, civil, religious, political and cultural. The original of this copy is in the Tanjore MSS Library.

the fort. The account of this campaign¹ given to us by Prof. SHERWANI on the authority of *Burhānu-l-ma'āthir*² and *Ferishta*³ reads as follows:—
 "Second campaign; Belgām—1472: The Khwajah informs the King that Parkatah of Belgām and the chief of Bankāpur want to raise an insurrection and invade Goa and offers to lead the expedition himself, but His Majesty decides to command the expedition in person and orders a vast army to be collected at the capital. Immediately when everything is ready he marches direct to Belgām, a fortress of great strength, surrounded by a deep moat full of water. Besieging the place he orders that the moat should be filled up with rubble and wood in order to facilitate the entry of the royal army when time comes; but the Khwajah's work to that end in the day is frustrated by the Rai's men during the night as they clear the moat of the rubble under cover of darkness. On this the whole strategy is changed and mines are laid under the wall of the fort under cover of a new wall erected parallel to the former and as this laying of mines is entirely a new thing in the Deccan, the Rai is not aware of the significance of the new walls being created. Anyhow three mines, those from the posts of the Khwajah Yusuf 'Adil Khān and Faṭ-hu'llāh "Imādu'l-mulk burst open the wall and breaches are effected."

As stated in the above account the laying of mines for bursting open the walls of forts was a new thing in the Deccan in A.D. 1472. The use of mines presumes the importation of gunpowder or its manufacture in India, if such manufacture could be proved to have been carried out in the 15th century in Gujarat, Deccan and at the Vijayanagar court.

From A.D. 1472 we now go to A.D. 1405, when guns were available in Bengal according to an account of Mabaun, a Chinaman⁴ who visited Bengal at that time and who was attached as an interpreter to the suite

1. Vide pp. 293ff. of the *Journal of Indian History*, Madras, Vol. XVI. Article by Prof. H. K. SHERWANI on "Mahmud Gawan's Campaigns in the Maharashtra."

2. Published by the Persian Texts Society, Hyderabad (Deccan). It contains a number of diplomatic letters to the kings of Gujarat and Jaunpur as well as to the rulers of Turkey, Persia, Ilirāt etc.

3. *Ferishta's History of India* was written at Bijapur in the time of Ibrahim Adilshah II (1579-1626).

4. Vide *JRAS* 1895, Mabaun's Account of the Kingdom of Bengala (Bengal) by Geo. PHILLIPS, pp. 622ff. Chang Ho was ordered to go on the expedition in the 6th month of the year 1405. The party visited Cochin China, Straits and India and gave presents to the princes and chiefs. Mabaun has given us an account of 20 kingdoms visited by the expedition. Mabaun's Travels are just like those of Marco Polo, Friar Odoric and Ibn Battuta. Mabaun's book contains also an account of Gallicut, Ormuz, Aden, the Maldives and many other places in the Indian Ocean.

of Cheng Ho, sent by the Chinese Emperor, Yung-lo with a party of 30,000 soldiers in a fleet of 62 ships to the various kingdoms of the Western Ocean in order to show that China was rich and strong. Mahaun describes the language of the people as Bengālī and states that Persian also was spoken in Bengal. He states that "not having any tea they offer their guests the betel-nut in its place." He further records: "The mulberry tree and silk worms are found there. Silk handkerchiefs and caps embroidered with gold, painted ware, basins, cups, steel, GUNS, knives and scissors are all to be had there. They manufacture a white paper from the bark of a tree, which is smooth and glossy like a deer's skin."

The reference to "GUNS" in the above extract is very important as it proves that *guns* were to be seen in Bengal about 1406 A.D. when Mahaun visited the country. This reference, therefore, takes the antiquity of GUNS in India and consequently of gunpowder upto say 1400 A.D. I shall feel grateful if any scholar publishes references to GUNS or *gunpowder* in Indian literature earlier than A.D. 1400.

I shall now summarize in chronological order the references to guns, gunpowder, mines, etc. recorded by me, in the following lines:—

European References

- A. D. 1325 — Picture of a *gun* in an Oxford MS.
- A. D. 1326 — *Guns* in France and Florence.

Indian References

- A. D. 1406 — References to "*guns*" in Bengal by Mahaun, a Chinese Interpreter.
- A. D. 1443 — "Pyrotechny" at Vijayanagar Court mentioned by Abdul Razzaq.
- A. D. 1472 — Use of "*mines*" at the siege of Belgām in the Deccan (for the first time) by Mahmud Gawan.
- A. D. 1482 — A force of *musketeers* and *gunners* at the siege of the fort of Champaner by Mahmud Begda.
- A. D. 1526 — Baber's use of *cannon* and *gunpowder* near Kanauj.
- A. D. 1596 — *Nalikā* = Gun, mentioned by Rudrakavi, the Court-poet of Nārāyan Shah of Bāglan.
- A. D. 1648 — References to *guns* carried on carts together with bags of gunpowder by Govinda Vaidya.
- A. D. 1685 — Hari Kavi's description of guns (= *nalikā*) and gunfire in the *Śambhurājacarita*.

A. D. 1764—Dalsapatirāya's Sanskrit draft of a letter to be addressed by a king to his *analādhyakṣa* or the officer-in-charge of artillery to keep the *yantraśālā* ready for action.

I believe the above references would be found sufficiently authentic and instructive as they take the antiquity of the use of guns and gunpowder in India upto, say, 1400 A. D. I shall be happy to know from veteran researchers any references to guns and gunpowder as used in India between A.D. 1300 and 1400.

P. 8.—Since this article was sent to the press I have been able to note a few more references to Guns. These are as follows :—

(1) Three iron *Guns* bearing inscriptions and recording the names of Fāruqī Kings Mubārīk and Adil Shāh. One is dated 1554-5 A. D. while another is dated possibly 1589 A.D. (Vide p. 73 of *Inscriptions in C. P. and Berar* by HIRA LAL, Nagpur, 1916). *Item 102*—Khandwa Gun Inscriptions—*Item 94* on p. 68—Asirgadh Gun Inscriptions (a bronze gun made at Burhanpur in A. D. 1663 and another in A. D. 1664.)

(2) Barbosa (A. D. 1515) refers to riders of elephants with bows, arrows and *handguns* (Vide p. 259 of *History of Gujarat* by COMMISSARIAT, Vol. I, 1938).

(3) The *Campūbhārata* of Anantakavi (c. 1500 A. D.) describes gunfire as follows (Stabaka III, v. 54 — p. 113 of N. S. Press Edition, Bombay, 1908) :—

“ कालाम्बुदालिनलिकाक्षणीसिधत्वा
संयुक्तास्त्रपदि सञ्चनि निःसरद्भिः ।
वर्षादमसीसगुलिकानिकरैः कटोरे-
दमोभिवातिमवधीदनकाल बोधः ॥ ५४ ॥ ”

(4) Prof. RAMANAYYA (Vide p. 129 of *Vijayanagar : Third Dynasty*) states that the Vijayanagar army was weak in artillery, which comprised a corps of musketeers and several cannon. The Mussalmans made use of artillery fully with the help of Turkish gunners trained in European wars.

(5) Sir E. Denison Ross (*Arabic History of Gujarat*, 1928) refers to guns (p. 220), shot and ball (p. 453), broken gun-carriage (p. 497), five hundred brass guns in the army of Gujarat (p. 568), 12000 muskets in Gujarat, etc.

(6) On November 1, 1526 Baber witnessed the casting of a gun by Ustād Ali Kuli (Vide pp. 343-344 of *Memoirs of Baber* by ERSKINE, London, 1826).

(7) In the Rabari Songs of Kathiawar recorded by B. L. MANKAD, p. 66 of *Bombay Univ. Jour.* VII (New Series) Pt. IV, we find a reference to guns in connection with a marriage party:—

"Drums are beaten and guns are fired as the bride-groom's marriage party starts from the house of the bride."

(8) Principal Dr. BALKRISHNA sometime ago published an article on *Fire arms in the Mahābhārata* in the Rajaram College Magazine called the *Rajaramian*. Dr. V. S. SUKTHANKAR has shown to me a reprint of it but I have not examined the views of Dr. BALKRISHNA stated in this article.

(9) About Saltpetre, vide pp. 66-67 of *The Travels of John Albert de Mandelso from Persia into East Indies* (London, 1669). Sir P. C. RAY regards this as the earliest account of Saltpetre on a commercial scale, (vide *Hindu Chemistry* I, p. 100). Regarding *Transport of Saltpetre in India in the Seventeenth Century by Land and Sea*, vide *Jour. of Beh. and Orissa Res. Society*, XXV, Pt. I (March, 1939)—article by J. N. SARKAR, Feb. 6th, 1927—about Rs. 2,500 were exacted from the English factories at Surat as taxes on Saltpetre and Sugar conveyed by a caravan.

2. The Manufacture and Use of Fire-arms In India between A. D. 1450 and 1850 *

In my paper on the "*Use of Guns and Gun-powder in India from A. D. 1400 onwards*" contributed to the *Sir E. Denison Ross Volume* (pages 117-124), I have recorded a few references on this subject, which clarify to some extent the history and chronology of the use of guns and gun-powder in India. I propose in this paper to record some more data bearing on the subject, which, it is hoped, will be useful to scholars who intend to write on the history of fire-arms in India and allied topics.

(1) *RAM CHANDRA KAK* in his *Ancient Monuments of Kashmir* (London, 1933) records the political history of Kashmir. In his account of the reign of Zain-ul-Abidin (A. D. 1421-1472) he gives us the following information about fireworks and fire arms :-

(a) *Page 38*—"The King (Zain-ul-Abidin) himself composed two works in Persian, the first being a *treatise* in the form of questions and answers on the *manufacture of Fire-works* and the second entitled *Shikayat* (the *Plaint*) a poem, etc."

(b) *Page 38*—"He gave a strong impetus to the *Manufacture of paper, shawls, and embroidered tapestry*, for which Kashmir has always been famous. He promoted the silk industry by inviting weavers from Khurasan and settling them in the country. *It was in his reign, in the year A. D. 1466 that fire-arms were first introduced in Kashmir.*"

The above references to *fire-works* and *fire-arms* are in harmony with the references to guns and gun-powder in India from A. D. 1400 onwards recorded by me in my paper referred to above.

(2) In the *Catalogue of Venetian Coins in the Madras Government Museum* (Madras, 1938) Mr. T. G. Aravamuthan has recorded some information about the professions of the Italians in India in the 16th and 17th centuries. In this information I find the following references to *Italian Artillery makers* :-

Page 22—"A Milanese gunner who died in Lahore in 1597 " left " all his books to the (Jesuit) fathers (of the mission to the Mogul Country) including some *technical works on the founding of Cannon and on Siege operations.*" (See

* *Dharmapala Vidya*, Vol. IX (*Munshi Volume*), pp. 201 ff.

page 192 of MacLagan's *Jesuits and the Great Mogul*, London, 1932).

Page 26 — Among three or four Christians employed at Agra in A. D. 1632 there was one Venetian, *Angelo Gradenigo*, employed by Jehangir in his court as cook and probably as maker of artillery (*Mundy*, ii, 208, n. 3).

Page 27 — *Niccolao Manucci*, a Venetian, who reached India in 1656 A. D., entered services as an artillery-man under Dara Shukoh. He became Captain of *Artillery* to (Mirza) Raja Jaising of Amber, marched to the Dekhan and saw Shivaji in 1665. He died about 1720 (See Intro. p. 67 to *Storia do Mogor*, Translation by W. Erwine, London, 1907-1908).

Sometime before A. D. 1672, among the thousand brass and iron pieces of great Cannon mounted on the walls and gates of Bijapur, there was one carrying not less than 540 pound weight of gun-powder cast by a native of Rome, who when questioned by one of the king's Commissioners about the money he had disbursed upon this account, threw him into the same hole where he had cast the cannon before. (vide p. 602 of *Baldæus P.—A True and Exact Description of the most celebrated East India Coasts of Malbar and Coromandel* — Trans. Vo III — London, 1703).

Page 29 — *Petro Paulo*, who worked as a Carmelite friar in India, wrote to Manucci in A. D. 1680 that " he knew about a Match lock that could be fired five to seven times after only once loading it, and whenever he chose to do so." (See Manucci, IV, 112-3).

Page 31 — About A. D. 1625 " Handsome musket barrels wrought with gold and set with agates of various colours in which heads are carved were also brought here overland by the Venetians " (Vide p. 26 of *Pelsaert's Travels*—Trans. by W. A. Moreland).

(3) Dr. J. B. Chaudhuri records the following verses of a Sanskrit poetess Gauri, which describe a weapon called भुशण्डी (Vide p. 9 of *Sanskrit Poetesses* Vol. II, Part A, Calcutta, 1939) :—

(1) " महाचण्डीय संभाति भुशण्डी भवतः करे ।

प्रतापञ्जरसंभ्रांतगोलिका जीवहारिणी ॥ ४ ॥ "

" (O, King !) the Bhushaṇḍī — the destroyer of beings and filled with cannon balls, that are shining with

brilliant prowess,—is shining in your hand like the great goddess of destruction.”

(2) “ बन्दिर्बर्णपरिपूर्णनिशान्त—

गोलिका गरुडवस्त्रविकाशा ॥

बाहुनीपणमुज्ज्वलशुभेयं

भाति दुष्टमुज्जनीव भुशण्डी ॥ ५ ॥ ”

“ With its yawning mouth, poisonous by reason of the cannon balls that are filled with fiery powder this Bhuṣaṇḍī shines (in the hand of the King) just like a malignant snake (shining in the hand of one (i. e. Śiva) who wears dreadful snakes on his arms. ”

It appears from the two verses of Gaurī quoted above that the weapon “Bhuṣaṇḍī” in the hand of the King is either a musket or a small portable piece of Cannon. As Gaurī is quoted by Venīdatta (A. D. 1644) we may conclude that she is earlier than about A. D. 1625. According Dr. Chaudhuri the lower limit of her date is 17th Century A. D. (See p. IX of the Intro.). As Gaurī mentions fire-arms we may safely infer that she is later than about 1400 A. D. We may tentatively fix her date between A. D. 1400 and 1600.

(4) Saint Tukārāma of Mahārāṣṭra possibly refers to bullets or Cannon-balls (गोल्या) in the following extract ;—

“ देव राखे तथा मारील कोण

तुका म्हणे नारायण । येतं गोल्या वारी बाण ॥ २ ॥ ”

(Abhaṅga No. 2927 in तुकाराम-गाथा, Bombay.)

Tukārāma flourished between A. D. 1608 and 1649.

(5) Raghunātha Paṇḍita in his *Rājavyavahāra Kośa* composed by the order of Shivaḥī the Great about A. D. 1676 refers to the terminology about fire-arms in the Sastravarga (verses 129 — 181) as follows :—

“ बन्धस्मूहलवरावा स्याद् बाणोऽग्निनलिका भवेत् ॥ १२९ ॥

नालिकं बरखेदाजं मलीयन्ते तु बन्दुखम् ।

गोह नाम भवेदुल्का दारु नामाग्निचूर्णकम् ॥ १३० ॥

लघुचन्द्रं जघर्जं जम्बूरा तु शतशिका ।

दीप्तिनीलं भवेत् काना गोलंदाजं चन्द्रवेधकः ॥ १३१ ॥ ”

(Vide p. 155 of शिवचरित्रप्रदीप, Poona, 1925)

In the above extract the terms बराखा, बाण, बरखेदाज, बन्दुख, गोह, दारु, जघर्ज, जम्बूरा, काना, and गोलंदाज are either Persian or Arabic. Their Sanskrit equivalents have been given by Raghunātha Paṇḍita.

(6) Bernier in his *Travels* (A. D. 1656) has recorded many observations about the artillery of Aurangzeb and that of the Mogol army (See Constable's edition of *Travels*, London, 1891). I note below some points from these remarks :—

Page 217:— Musketeers squat on the ground and rest their muskets on a wooden fork which hangs to them -- afraid of an evil spirit causing the bursting of their musket, which may burn their eyes and long beards — Monthly pay of musketeers is Rs. 20, 15 and 10 — Artillery men receive great pay. Particularly all the *Franquis* or Christians, *Portuguese*, *Dutch*, *Germans*, and *French*; fugitives from Goa, and from the Dutch and English Companies. Formerly when the Mogols were little skilled in the management of artillery, the pay of the Europeans was more liberal and there are still some remaining who receive Rs. 200/— a month: but now the King admits them with difficulty into the service and limits their pay to Rs. 32/—

Two Kinds of Artillery :— (1) Heavy and light or Artillery of the Stirrup.

Heavy artillery:— 70 pieces of cannon, mostly of brass, 200/200 camels, each carrying a field piece of the size of a double musket attached on the back of the camel.

Page 218:— Artillery of the Stirrup :—

50 or 60 field pieces of brass, each mounted on a well-made and handsomely painted carriage, with 2 ammunition chests, one behind and another in front, and ornamented with a variety of red streamers. The carriage, with the driver was drawn by 2 fine horses and attended by a third horse, led by an assistant driver as a relay.

The heavy Artillery could not move along difficult passes or cross the bridges of boats thrown over the rivers. The light Artillery is always intended to be near the King's person and on that account takes the name of the *Artillery of the Stirrup*.—When the king arrives at any place of encampment, the guns ranged already in front of the King's quarters fire a volley by way of signal to the army.

Page 212:—Infantry— About 15,000 in the army immediately about the King, including *Musketeers*, foot *Artillery*, etc.

Page 352:—The heavy Artillery consists of 70 pieces mostly of brass. Many of these cannon are so ponderous that 20 yoke of oxen are necessary to draw them along and some, when the road is steep or rugged, require the aid of elephants in addition to the oxen, to push the carriage-wheels with their heads and trunks.

Page 277.—Description of an elephant fight—

Use of *Charkys* (or fire-works) to separate fighting elephants—the elephants have a particular dread of fire; they have been used with very little advantage in armies since the use of fire-arms—The boldest elephants come from Ceylon but those only, that are accustomed for years to the discharge of muskets close to their heads and the bursting of Crackers between their legs, are employed in war.

(*Charkhi* or a wheel on the end of a stick is a common fire-work in Northern India).¹

(7) Abul Fazl in his *Ain-i-Akbari* (C. A. D. 1590) makes the following remarks about *Artillery* of Emperor Akbar (Vide pp. 91-95 of Gladwin's Trans. Vol. I, Calcutta, 1897) :—

" *The Artillery*—These are the locks and keys of empire ; and excepting Room, no Kingdom can compare with this in the number and variety of its ordnance.

Some pieces of cannon are so large as to carry a ball of twelve Maunds ; and others require each several elephants and a thousand bullocks for their transportation.

His Majesty gives a great deal of attention to this department, and has appointed to it *Daroghahs* and Clerks.

He has invented several kinds, some of which are so contrived as to take to pieces for the convenience of carriage, and when the army halts they are nicely put together again. Also seventeen pieces are so united as to be discharged by one match. There are others which can be easily trans-

1. Bernier refers to "*Bannes*" (*Bāga* or rocket) on p. 46 of the *Travels*. used for frightening the horses in the battle. He explains "*bannes*" as a "*sort of granade attached to a stick*." I shall study in a separate paper the usage of the term *Bāga* (बाण) as applied to a fire-work or fire-arm, say between A. D. 1400 and 1800. It is for linguists to say whether the sense of "fire-work" or "fire-arm" has been grafted on the Sanskrit word 'बाण' which means an arrow.

ported by one elephant and they are called "*Gujnal*." Others can be carried by a single man and are called *Nurnal*.

It has been wisely ordered that a sufficient train of artillery be placed in each *Subah*.

The cannon for battery, and boats and those, which are fit for *journies* are kept separate. It would be impossible to innumerate them; and skilful artists are continually making new ones especially *Gujnals* and *Nurnals*.

In this department *Omrahs* and *Ahdyan* receive large salaries.

Rules observed in making fire-arms for his Majesty's use :—

Bundooks (i. e. match-locks) are now made in such a manner that when filled with powder up to the muzzle there is no fear of their bursting. Formerly, they never were of more than four folds of iron: and sometimes only of one, joined together by the two extremities of the breadth, and which were very dangerous. His Majesty after having the iron flattened, has it rolled up like a scroll of paper but slantingly and every fold is passed through the fire. There is also the following method:—Solid pieces of iron are properly tempered and then bored with iron borer and three or four of these are joined together to form a *Bundook*. The smallest *Bundooks* that are made are two spans long and the longest near two ells. That of one ell and a quarter is called *Demanik* and its stock is made differently from the others. Some are made to fire without a match, merely by giving a little motion to the trigger. And they make some balls that will do execution like a sword.

There are a great number of skilful artists in this department, the chief of whom are *Ostad Kebeer* and *Hussain*. In preparing the iron for *Bundooks* half is lost in the fire. When the lengths are made and before they are joined together they are stamped with figures, expressing the quantity of crude iron and the quantity remaining; and in this state it is called *Dowl*. This is sent for His Majesty's inspection and the weight of the ball being determined, the bore is made accordingly. The *Bundook* ball is never larger than twenty five Tanks nor less than fifteen; but excepting His Majesty no body is bold enough to fire off one of the largest. When the bore is finished it is again carried to the Harem. From thence it is brought out again, and set in an old stock and filled with powder till within a third of the muzzle. If it stands this proof it is carried again to his Majesty. Then the muzzle is finished, after which it is again put into an old stock as before mentioned, and tried at a mark. If it does not carry true, they heat it and straighten it by means of a wooden rod. Then

in the royal presence it is delivered to the *filer*, who fashions the outside as he is directed. When this is done, the barrel is again carried to His Majesty, when the wood and form of the stock are determined. In this stage the figures, marking the weight of the crude and of the prepared iron, are effaced, and in their room are engraven the maker's name, the place, the month and the year. Next are made the *trigger*, the *ramrod* and *primer*. After all these are finished, the piece is again ordered to be proved. If it is found to carry true, it is again brought to the Harem along with five balls. In this state it is called *Sadeh* (or plain). The colour of the barrel and stock is next determined and when the colouring is finished, it is called *Rungeen* (or coloured). It is now sent again into the Harem with five more balls. His Majesty fires it four times and returns it back again with the fifth ball. When ten of these *Rungeen muskets* are collected together they are ordered to be inlaid with gold and are afterwards sent to the Harem as before described. And when ten such are completely finished, they are committed to the care of *Cheeyleh*.

A description of the Barghu:—Formerly it required a great many men, with a number of iron tools to *polish the Bundoos*; but His Majesty has invented a *wheel*, which is turned by a single bullock and *polishes sixteen muskets* in a very short time.

Of the ranks of the Royal Bundoos :—

Bundoos are either made in the royal workshops or are bought or are received in present. His Majesty out of a thousand of those of different kinds selects one hundred and five for his own particular use, which are used in the following manner:—viz. *twelve* are named after the months and are brought to him alternately, so that each comes in use once a year; *thirty* others are changed every week; and *thirty-two* are used alternately every day of a solar month; and the remaining *thirty-two* are for the *Kowtel*. His Majesty fires every day, and after he has discharged a piece four times, it is sent out and exchanged for another.

It is also a rule that the clerks of the Chase take an account of all the game that is shot by His Majesty and with what particular piece, from whence it appears that with the *musket* called *Sungram*, which is the first in rank of the *Khaseh muskets* and appropriated for the month of *Ferverdin* (i. e. March), there have been killed one thousand one hundred game of various kinds.

The pay of the Bundoockhyan :—

His Majesty has fixed the pay of the *Merdahs* after four rates viz., first 300 Dams; Second 280 Dams; third 270 Dams; fourth 260 Dams and

the pay of others at five rates, each of which are divided into highest, middle and lowest.

First Rate :—	Highest	Dams	250
	Middle	Dams	240
	Lowest	Dams	230
Second Rate :—	Highest	„	220
	Middle	„	210
	Lowest	„	200
Third Rate :—	Highest	Dams	190
	Middle	„	180
	Lowest	„	170
Fourth Rate :—	Highest	„	160
	Middle	„	150
	Lowest	„	140
Fifth Rate :—	Highest	„	130
	Middle	„	120
	Lowest	„	110 "

These are the remarks of Abul Fazl on Akbar's *Artillery*. They are very important for the history of the *Manufacture of Fire-Arms in India*. We notice in these remarks the personal attention of Akbar to every detail of this manufacture because *Artillery* was regarded by him as "*the locks and keys of the Empire*" as Abul Fazl puts it. Other details of the *Artillery* department recorded in these remarks speak for themselves. They may be useful to us for comparison with similar details pertaining to the use of *Artillery* by the Marathas and the English in 17th and 18th Centuries. Unless we bring together all data pertaining to the use of fire-arms in India, we can have no true vision of their history in India.

(8) Rāmachandrapant Amātya (A. D. 1650-1733), who had a close knowledge of the Maratha administration under the Maratha Kings, Sri Shivāji Mahārāja and his sons Sambhāji and Rājārām, composed his celebrated *Ājñāpatra* dealing with Maratha Polity. It is dated 21st November 1718. In this elaborate document we find some references about fire-arms as used by the Marathas. I note some of these references from its Edition by Prof. V. G. Urdhvarashe, Indore, 1939 :—

Page 7 :— In the description of Shivāji's *कुमार* or standing army reference is made to the following items :—

- (1) Employment by Shivāji of trustworthy musketeers (बन्दुकी,) bowmen (तिरवार) etc. and their equipment.

- (2) Equipment of all forts with दारुगोली, बाण, होके, भांडी, etc.
 (3) For Cavalry, ताजी, आरबी, इलाखी and कछी horses were maintained.¹
 (4) The तोफखाना or artillery, consisted of the following items :-
 (i) बन्दुकी = Musketeers
 (ii) रामचांग्या = a kind of gun
 (iii) दुराग्या = long-range guns
 (iv) फिलनाक (or फिलनाका) = a gun mounted on an elephant.
 (v) सुतरनाका = A gun mounted on a Camel
 (vi) गादवाजरील-भांडी = Guns on wheeled carriages
 (vii) करोल = Mounted musketeers
 (viii) होके (हुका or हुका) = Vessels filled with gunpowder or bombs, or बाण or सुदंग.

Page 17 :— हुजरात should consist of लश्कर, भाडाव, हसम, बंदुकी (musketeers), तिरंदाजी and करोल (mounted musketeers).

Page 18 :— Weapons to be kept ready are:—

तरबारा, कठारा, जमदादा, पट्टे, भाळे, बाक, बिचवे, सैरवा, दाकण्या, तिरकमाना, बंदुकी (muskets). Other equipment consisted of —

बखतरे, धुंग्या, टोप, दुपट्टे, चिलखतें, पारचरा, तात्र, हुके,² दारुगोली (muskets), बाण, etc.

Pages 40-43 :— Chapter on Forts and their equipment consisting of भांडी, जुंबरे (जंबुरे) small Bandoos.

Instructions regarding the care and upkeep of ordnance :—

- (i) दारुखाना should be kept away from residential quarters.
 (ii) The cellar of the दारुखाना should contain दारुचे बस्ते (big bags of gunpowder) as also मटके (earthen pots) full of it.
 (iii) बाण, होके, etc. should be kept in the Central room of the Cellar, free from moisture.

1. Cf. राजस्यवहारकोश (राजवर्ग) — Verses 164-165 mention the following horses :—

निल्ल = कर्क, बोर = शोण, कुमैल = रयामल, अंबरी = मेघवर्णक, अमल्ल = कर्तुर, चरदा = पिप्लल, अम्रश = व्याघ्रवर्ण, करडा = पाटल, रहवाल = सैन्धव, इगली = बाघन, अरब्बी = पारसीक, कच्छी = जवन, मुजिन्नस = विजातीय, जहरी = बाल्हीक, ताजी = मदन, ठाकण = पर्वतीय, तेबी = तेबस्वी, तुरफी = वस्गन.

2. Briggs in the *Fortifika* (Vol. IV, P. 63, Cal. 1910) explains "Hooks" as Shell.

- (iv) Every fortnight the Havaldar should take out दाक, बाग होके and heat them in the sun and again keep them in the cellar duly sealed (मुदा करून).
- (v) The दाकखाना should be guarded day and night by special guards, who should not allow any one to approach without permission.
- (vi) As forts can be protected only by माँदी and बन्दुका, gunners should be maintained.
- (vii) Officers on the fort such as तटसरनोबत, बारगीर, सदरसरनोबत, and हवालदार should practise the use of muskets (बंदुकी) and माँदी (cannons).
- (viii) माँदी, जंबूरे, चरखा, etc. should be kept at strategic points on the fort at different towers (बुदन).
- (ix) The gun-carts (माँदियाचे गाढे), चरक (grindstone for sharpening weapons) and माँदी (cannons) should be installed on strong iron bases (मजबूत लोखंडी कट).
- (x) दाकच्या झळिच्या (bags of gun-powder), गज (iron rods), माँदे निवाचवाच्या कुंचा (covers for cooling the cannons), मोळे (cannon-balls), झोट (burnt metal) etc., small stones from the river of the size of a betel nut, बाणाच्या पळाला (फाळ), जामग्या (wicks for firing off the cannons), तरका (iron sheet attached to बाण), सामने (instruments for boring holes) for repairing the holes of cannons (काने) etc. — all this equipment should be always ready for use near the cannons (माँदी).
- (xi) Articles of iron and stone (जहिनी, दगडी जिहस) may be kept near the gun-powder.
- (xii) होके, बाग should also be kept ready at all places, where guards are posted.
- (xiii) During the rainy season all the pieces of cannon with their openings and crevices should be coated with oil and wax. Their angular crevices (कोने) should be filled with wax. All the pieces of cannon should be provided with covers (जाचाडी) to protect them against damage. Other equipment also should be kept well protected against moisture.

- (xiv) Brave and trustworthy artillery men (मोलंदाज) with families (कविलेदार), should be employed in adequate number commensurate with the needs and artillery equipment of each fort. These men should be expert marksmen (नेमळा जागा दुरस्त मारणार जले).

Page 44 — Chapter on Navy (नारमार)

The navy should be provided with brave men, equipped with मोर्ची, मंजुरे, बंदुका, दारुगोळी, हुके etc.

Page 46 — The enemy should be kept under naval fire (मांडियाचा मार) on all sides (चौगोर्द घेऊन).

Page 47 — The enemy should be kept terror-struck by destroying his ships with naval cannonading.

The foregoing notes amply show the use of fire-arms by the Marathas in the 17th century. They also reveal the importance attached to artillery by Shivaji the Great and his ministers in war-fare on land and sea. I do not, however, notice in them any reference to the manufacture of cannons and muskets as I find in the Section on Artillery in the *Ain-i-Akbari*. I wonder if any of the early Maratha rulers devoted any personal attention to the manufacture of fire-arms as Emperor Akbar did.

(9) In the *Hobson-Jobson* by Yule and Burnell (London, 1903) we get some information about fire-arms as follows :—

Page 37 :— Article on *ARSENAL* — the following extract refers to the manufacture of cannon and gun-powder at *Fez*.

A. D. 1573 — " In this city (*Fez*) there is a very great building which they call *Darcana*, where the Christian captives used to labour at blacksmith's work and other crafts under the superintendence and orders of renegade headmen.....here they made cannon and powder and wrought swords, cross-bows and arquebusses, — *Marmol Desc. General de Africa*, lib, iii, l. 92.

Page 354 :— Article on *FIRINGHEE* :—

A. D. 1673 — " The Artillery in which the Fringis are listed, formerly for good pay, now very ordinary, having not above 30 or 40 rupees a month. "

— *Fryer*, 195

Pages 127-128 :— " *BUNDOOK* ". s. H. *Banduk* from *Ar. Bunduk*. The common H. term for a musket or match-lock. The history of the word is very curious. *Bunduk*, Pl. *banadik*

was a name applied by the Arabs to filberts (as some allege) because they came from Venice. (*Banādik*, comp. German *Venedig*). The name was transferred to the nut-like pellets shot from cross-bows, and thence the cross-bows or arblasts were called ' *bunduk* ' elliptically for *Kaus al-b.* 'pellet-bow.' From Cross-bows the name was transferred again to fire-arms as in the parallel case of *arquebus* (*Al-Bandukāni*, 'the man of the pellet-bow' was one of the names by which the Caliph Hārūn al-Rashid was known, and Al Zahir Baybars al-Bandukdāri, the fourth Baharite Soldan (A. D. 1260-77) was so entitled, because he had been slave to a Bandukdār, or *Master of Artillery* (*Burton Ar. Nights*, xii, 38).

(1845—" *Banduquis*, or orderlies of the Maharaja carrying long guns in a loose red-cloth cover"—*Drew, Gumoo and Kashmir*.)

Page 295 :— *TOPE-KHANA*. s. The Artillery, the Artillery park, or Ordnance Department, Turco-Pers. *Top-khānā*, "Cannon-house" or 'Cannon-department.' The word is the same that appears in reports from Constantinople as the *Tophaneh*. Unless the traditions of Donna Tofana are historical, we are strongly disposed to suspect that *Aqua Tofana* may have had its name from this word.

1687—" *The Toptchi* "—These are Gunners, called so from the word *Tope*, which in Turkish signifies cannon, and are in number about 1200 distributed in 52 chambers, their quarters are at *Tophana* or the place of Guns in the suburbs of Constantinople."

— *Rycaut's Present State of the Ottoman Empire*

1726—"Isfandar Chan, Chief of the Artillery (called the Daroger of the ' *Topscanna* ')."

— *Valentyn, iv, (Surate) 276.*

1785—"He and his troops knew that by the treachery of the *Tope Khonnah Droger* (*Daroga*) the cannon were loaded with powder only."

— *Holwell, Hist. Events, etc. i. 96.*

10. Capt. Edward Moor in his " *Narrative* " about the siege of Dharwar (A. D. 1794, London) records some account of the city of Bijapur

(Chap XXIII). In this account he devotes some pages to the description of the great guns at Bijapur (Pages 322-323). Some points from this description may be noted below :—

- (a) —Enormous size of the guns he saw at Bijapur.
- (b) —Moor measured 3 guns—Formerly all towers had guns, from which only 12 remained.
- (c) —Measurements of the *Malabar gun* on the South Eastern side of the fort (See p. 322)— Length from breech to muzzle = 21 feet—5 inches— Diameter at the breech = 4 feet, 5 inches.
- (d) —Short gun near the above monster called *Cutchá-Butchá*.
- (e) — *Moolk e' Meidan*, largest gun on a tower on the south-western side with an inscription of *A. D. 1635* by *Alum Geer*, commemorating his conquest of Bijapur (see plate opposite p. 322)— Several inscriptions on it in Arabic, and one Persian — Several stone shot lying near the gun — also its rammer, which is like a mast.
- (f) —The gun on *Coperees-boorj* called *Luncherree* or *Far-flyer* 30 ft. 3½ inches × 9 ft.—2 inches at breech.
- (g) —Measurements of *Moolk e' Meidan*:—

Diameter at the breech — 4 feet, 10½ inches

muzzle — 4 " 8 "

of the bore — 2 " 4 "

length — 14 " 1 "

Circumference in the middle — 13 " 7 "

Moor observes:—

" The first and last of these guns are constructed of bars of iron, hooped round, not upon carriages, but lying upon blocks of wood. The *brass gun* is fixed on its centre on an immense iron inserted in the ground and grasping its trunnions in the manner of a swivel, breech resting on a block of wood, supported by a thick wall, so that it cannot recoil when fired.

Besides the inscriptions, the brass gun has several ornamental devices upon it, particularly about the muzzle, where, if we recollect right, a lion and a tiger are fighting, and one of their mouths expanded forms the muzzle of the gun, in a manner, to our recollection,

not very clear. About the fort we saw several small guns cast of brass, and curiously inlaid with gold and with *tiger mouths*, a plan Tippoo has followed in casting some of his field pieces.

We are told, that there never was but one other gun so large as *Moolk's Meidan*, which was its sister, *Kurka Bedjee*, Thunder and Lightning and that it was carried to Poona, and perhaps melted down, as we never heard of it there."

Pages 420 — 422 — Note XIII:—

"Several writers mention pieces of ordnance as almost incredibly large, but none that we have read of by any means approach the magnitude of *Moolk's Meidan* and the others here described; which we repeat may be depended upon, as their dimensions were carefully taken.

Dow (*History of Hindoostan*, Vol. II, p. 278) mentions two pieces of ordnance capable of receiving a stone ball of six or seven maunds, or one of iron of thirty maunds. "The size of these guns" he adds in a note, "might be reckoned incredible, did there not remain to this day in India, pieces of as extraordinary a bore: particularly one at Arcot and another at Dacca." Dow is, we think, deficient in not giving the maund by which he estimated the weight of this shot: a maund is a very indefinite term, as it varies in different parts of India, from twenty five pounds, the Madras standard, to seventy four in some parts of Bengal.

Hanway (*Travels in Persia*, Vol. I, page 452) speaking of a gun in a city of Germany, says, "It is a brass mortar, and will carry a ball of seven hundred and thirty pounds to the distance of thirty-three thousand paces and throw a bomb of one thousand weight," we do not clearly understand, how it could throw a bomb, by which we imagine a shell is meant, of greater weight than a shot, because the latter must necessarily be nearly the same diameter as the Calibre, and solid, which the former is not. Criticism is, however, thrown away upon so extraordinary a relation, which carries impossibility on its face as a very prominent feature: how can any force of powder impel a ball of any dimensions thirty-three thousand paces? which estimating the pace at two feet and a half, is upward of fifteen miles, or at only two feet, is twelve miles and a half?

Rennell in his *Memoir* (page 61) gives the mensuration of the gun near Dacca, spoken of by Dow; it is now fallen into river, together with the bank on which it rested. "As it may gratify the curiosity of some of my readers," says the Major, "I have here inserted the dimensions and weight of this gun. I took the measure very carefully throughout, and calcula-

ted each part separately. It was made of hammered iron, it being an immense tube formed of fourteen bars with rings of two or three inches wide driven over them and hammered down into a smooth surface; so that its appearance was equal to that of the best executed piece of brass ordnance although its proportions were faulty.

Whole length	22	feet 10½	inches
Diameter at the breech	3	" 3	"
" 4 feet from the muzzle	2	" 10	"
" at the muzzle	2	" 2½	"
" at the bore	1	foot 3½	"

The gun contained 234, 412 cubic inches of wrought iron and consequently weighed 84, 814 pounds avoirdupoise; or about the weight of eleven 32 pounders. Weight of an iron shot for the gun 465 pounds."

Allowing for windage, that is the difference of the diameter of a shot and the calibre of the gun, one-twentieth part of the latter, as allowed in the ordnance tables, an iron shot for Major Rennell's gun will be in diameter 1 foot 2 inches 37-100ths, and as the increasing gravity of solid iron globes is as the cube of their diameters, and as a 42 pounder is in diameter 6 inches 68-100ths, the weight of an iron shot for this gun is consequently 417 pounds 3-10ths. The calibre of a 42 pounder is 7 inches 8-100ths; of a 9 pounder 4 inches 21-100ths; a 9 pounder shot in diameter is 4 inches; therefore a shot for Cutcha-Butcha, the gun first described in the text, allowing a calibre of 1 foot 9 inches, to require a shot of 1 foot 8 inches diameter, will weigh 1125 pounds. For Lumcheree, allowing 2 feet 35-100ths of an inch diameter for the shot of its calibre of 1 foot 1 inch it weighs 264 pounds 4-10ths. For the calibre of Moolk e' Meidan 2 feet 4 inches, allow the diameter of the shot to be 1 foot 2 inches 6-100ths, it will weigh 2646 pounds 7-10ths!"

Page 108:—"On the top of the unfortified hill, one of those unwieldy, enormous pieces of ordnance, called before *Malabar Guns*, was found: it was ornamented with inscriptions and devices, and upon the whole, the hand-

1. Compare the description of the "Great gun of Agra" by Vincent Smith (*Oxford History of India*, 1922, p. 600, footnote 2):—

"A wonderful piece of ordnance known as 'the Great Gun' of Agra was taken (by the British). It was a casting in Brass or similar alloy, 14 feet, 2 inches long, with a calibre or bore 23 inches in diameter. It weighed 90,000 pounds and could fire a shot weighing 1500 pounds. When General Lake tried to remove it to Calcutta it sank in the Jumna. Subsequently, Lord William Bentinck caused it to be blown up and sold as old metal."

somest of this kind of guns that came under the observation of any in our detachment."

Pages 135-136 :— " We are still within hearing of the *Chittledroog morning and evening gun*, which we learned was fired from a *thirtytwo pounder* on the top of the hill. The custom of firing a morning and evening gun in *Tippoo's garrisons*, appears in " *Memoirs of the War in Asia*, by an officer of Colonel Baillie's detachment," page 155, to have commenced in 1793.

The hours of firing are six in the morning and nine in the evening.¹

Page 137 :— " *Changerry* is a hill fort at the very top is a good tower, with a six pounder, the only decent gun in the fort, mounted on it. "

Page 17 :— " The principal battery from which the *Bhow's* (*Parashuram Bhaui's*) guns were fired is of five guns and called the *Ram battery*,² from having a favourite gun in it of that name. "

Page 24 :— " A most tremendous fire of guns, mortars, rockets, and musquetry was poured from the fort and batteries. " (at *Dharwar fort*).

Page 40 :— " these guns were originally made of iron bars hooped round, and beaten into shape: they will be spoken of hereafter by the name of *Malabar guns*, by which names Europeans know them. "

Page 506 :— " *Limber*— A low two-wheeled carriage on which the trail of a gun is fixed when travelling: it is released in a moment if wanted to fire, which is called *unlimbering the gun*: the cattle being yoked to the *limber*, guns are of course dragged breech-first. "

Page 509 :— " *Rocket*— A missile weapon consisting of an iron tube of about a foot long and an inch in diameter, fixed to a bamboo rod of ten or twelve feet long. The tube being filled with combustible composition is set fire to, and

1. At present in Poona the hour " *near in the evening* " is indicated by lowering the voltage of electric lamps. Formerly, in Poona this hour was indicated by the firing of a gun. In the *B. L. S. Mandal Quarterly* (July-October 1946) p. 225—*Moslyn's Diary* (for A. D. 1773-1774,), P. 224 is quoted as referring to " *Gunfire in the morning* " at Poona.

2. Possibly " *Ram Battery* " = *Parashuram Battery* named after *Parashuram Bhaui* Patwardhan himself.

being directed by the hand, flies like an arrow to the distance of upwards of a thousand yards. Some of the rockets have a chamber and burst like a shell; others called *ground rockets* have a serpentine motion and on striking the ground rise again and bound along till their force be spent. The rockets make a great noise and exceedingly annoy the native cavalry in India, who move in great bodies; but are easily avoided, or seldom take effect against our troops, who are formed in lines of great extent and no great depth—This article is taken from *Major Dirom's Glossary*."

Page 510:—"Tumbril—A carriage for the gun ammunition."

The foregoing notes on the use of the fire-arms by Capt. Edward Moor possess both historical and technical interest for the students of the history of fire-arms in India. Moor had a scientific outlook both in his study of men and manners, as also in his record of this study. His close study of the great guns at Bijapur is very informative and instructive.

(11) In Mr. N. G. Chapekar's book "पेशवाईच्या सावलीत" (Poona, 1981) we get the following references to fire-arms:—

A. D. 1758 — (Page 75) "तोफखाना" or Artillery Department of the Peshwa is referred to.

A. D. 1793 — (Page 87) — "तोफखाना."

A. D. 1779 — (Page 91) — Purchase of "दारू" or gunpowder:—

Rs. 2800 — Gun-powder¹ for *Tops* or Guns.

Rs. 640 — — do — for *Banduke*

Rs. 78-12-0 — 250 Bags for gun-powder

=Rs. 3518-12-0 — Cost of gun-powder purchased from
दुलमसेट गोविंदजी

Rs. 1600 — 0-0 "तोफीदारू"

Rs. 960 — 0-0 "बंदुकी दारू"

A. D. 1780 — Rs. 276 — 0-0 "तोफीदारू"

Rs. 56 — 4-0 Bags for gun-powder

A. D. 1781 — Rs. 62 — 8-0 Repairs to a gun called 'सरनागीन'; (Page 92) — Special earth (for casting the gun "सरनागीन") brought from Alibag.

1. Burgess (P. 145 of *Chronology of Modern India - A. D. 1494-1894*) — "A. D. 1702 Gunpowder first manufactured at Madras."

Rs. 25-0-0 For melting a temple-bell, the metal being used for casting the gun "सरनामीन."

A. D. 1773 — " सोरखाना "

A. D. 1780 — (Page 151) Rs. 15-8-0 For purchasing a बंदुक.

A. D. 1770 — (Page 156) 8 annas for purchasing 28 bullets for banduks.

A. D. 1828 — (Page 255) " बंदुका "

A. D. 1769 — (Page 155) For Banduks on Purandar Fort Rs. 62-8-0.

A. D. 1790 — (Page 92) " दाऊचे कारखान्याकडे घाले "

It appears from the above notes that the casting of some guns and repairs to them was done at Poona or in its vicinity by local workmen. Some Banduks were also manufactured by local blacksmiths. On page 274, Rs. 5-1-6 have been debited on account of payment to a blacksmith (धनाजी लोहार सिरडोणकर) for preparing a new Banduk. A " पंचरसी लोक " is also mentioned on this page.

The chronology of the references about the manufacture and use of fire-arms in India recorded above may be tabulated briefly as follows:—

Source	Chronology-A.D.	References
Hobson-Jobson Ancient Monuments of Kashmir by B. Kak	1260-1277	Usages of the word <i>Banduk</i> = crossbow and <i>al-Bandukāni</i> = Man of the pellet bow.
	1421-1472	Zain-ul-Abidin rules in Kashmir—His Persian treatise on <i>Fire-works</i> . He gave impetus to <i>paper-manufacture</i> .
Hobson-Jobson <i>Ain-i-Akbari</i> of Abdul Fazl	1466	<i>Fire-arms</i> , first introduced into Kashmir.
	1573	Manufacture at Fes of <i>Cannon</i> and <i>powder</i> by Christian captives.
	c. 1590	Detailed description of the <i>Artillery</i> Department of Akbar— <i>Artillery</i> , is called " <i>Locks and keys of Empire</i> "—Number and variety of ordnance unmatched except in <i>Room</i> —Cannon carrying a ball of 12 maunds—cannon requiring many elephants and 1000 bullocks for transportation—Akbar's great personal attention to this Department, with many officers and clerks—Akbar's invention of many kinds of ordnance—Seventeen pieces discharged by one match—Gujnāl, Nurnāl-

Source	Chronology-A.D.	References
		<p>Special Artillery for each Subhā—Cannon for battery and boats prepared by skilful artists—large salaries to Officers.</p> <p>Rules for special fire-arms for Akbar's use—<i>Bundooks</i> that do not burst even though filled up to the muzzle—Smallest <i>Bundook</i>, two spans long and longest of 2 ells—<i>Bundooks</i> fired without a match, merely by the motion of the trigger.</p> <p>Akbar's personal supervision—Chiefs of Artists are <i>Ostad Kebeer</i> and <i>Hussain</i>—Akbar working like an Artillery engineer while in the Harem, supervising every detail of the manufacture of <i>Bundooks</i>—<i>Rungeen</i> or coloured muskets—<i>Akbar's invention of a wheel</i> to polish 16 muskets in a short time—Royal Artillery workshops—Akbar's daily firing practice—<i>Sangram</i> musket for hunting—four scales of pay for officers of the artillery—Author of some works on firearms.</p>
<i>Catalogue of Venetian Coins by Aravamuthan.</i>	1597	Death of a Milanese Gunner at Lahore.
	c. 1625	Musket barrels wrought in gold etc. brought by Venetians.
	1632	A Venetian "maker of artillery" employed by the Mogol Emperor.
	1656	Manucci the Venetian "artillery-man" entered service under Dara Shukoh.
	c. 1672	A great piece of cannon, carrying about 540 pounds of gun-powder, cast by a native of Rome and mounted on the walls of Bijapur.
	1680	Reference to a match-lock capable of firing 5/6 times after one loading only.
<i>Sanskrit Poetesses.</i>	Before 1600	References to <i>बहिर्चूर्ण</i> (gun-powder), <i>गोलिका</i> (bullet) and <i>सुसगरी</i> (musket) by Poetess <i>Gauri</i> .
<i>Saint Tukārām's Works.</i>	1608-1649	Reference to "गोलिका" (bullets.)

Source	Chronology-A.D.	References
Raghu-nātha Pandita.	c. 1576	Explanations of the terms बाण, बरखंदाज, बन्दुक, दारू, जयवंग, जम्बूरा, काना, and गोळंदाज in the राजस्यवहारकोश (शस्त्रवर्ग).
Bernier's Travels.	1656-1668	Bernier describes Aurangzeb's <i>Artillery</i> —employment of Portuguese, Dutch, Germans, French, etc., on high pay—Two kinds of artillery, <i>heavy</i> and <i>light</i> —The use of the fire-work called " <i>Cherkys</i> " to separate fighting elephants—Heavy cannon drawn on carriages—Musketeers and foot artillery—camels, elephants and oxen used for transport of guns—ammunition chests on gun-carriages.
Hobson Johnson.	1687	Topchi (gunners) and Tophana (तोफखाना) at Constantinople.
Burgess	1702	Gun-powder first manufactured at Madras.
Āmāpatra of Rāma-candra Amātya.	21st. Nov. 1716	Description of Shivaji's standing Army — Musketeers, bowmen, and their equipment—दारू-गोळी, बाण, होके, भांदी, etc. रामचांग्या, हुराग्या, फिलनाक, सुतरनाक, गाड्यावरील भांदी, कतोल,—Standing army, consisting of लडकर, हलम, बाडाव, बंदुकी, तिरंदाजी, कतोल, Special care of the Artillery on forts — दारूखाना, दारूचे वस्ते, बाण, होके, to be kept dry in the rainy season — Periodic inspection of ordnance by Havaladar — High officers on the fort should practise musketry. Ordnance for the Navy—भांदी, चंडरे, बंदुका, दारू-गोळी, हुके, etc.
Edward Moor's Narrative.	1794	Naval Cannonading against enemy. Moor's description and measurements of the <i>Great-guns</i> at Bijapur. Moolk o' Meidan, Luncherree, Malbar Gun, Kurk o Bedjee (perhaps melted down) — Dow re-ferring to big guns at Arcot and Dacca.

Source	Chronology-A. D.	References
N. G. Chapekar's "पेशवाईचे सावलील."	1758-90	Hanway's reference to a big gun in a German city, carrying a ball of 730 pounds. Renell's description of the gun near Dacca (fallen into river) as weighing 54,814 pounds. "Malbar guns" so called by Europeans were made of iron bars hooped round and beaten into shape. Major Dirom's description of a Rocket. Tophkhānd (Artillery) of the Peshwas—Dealers in gun-powder at Poona—Two kinds of gun-powder, one kind for <i>Tophs</i> and the other for <i>Banduks</i> —Casting of a gun called "सरनामीन" by melting a temple-bell—Purchase of <i>Banduks</i> and bullets— <i>Banduks</i> prepared by local black-smiths—"दरुचा कारखाना"—Bags of gun-powder.
Peshwa Daftar Selection No. 45 p. 101.	December 1759	Purchase of cannon by the Peshwas from the English—Ramaji Mahadeva purchased pieces of Cannon from the English, each weighing more than 20 sers.
इतिहाससंग्रह by Parasnis (Jan. 1911) ऐतिहासिक टिपणें No. 22.	1753-1799	Tipu Sultan manufactured guns for his army and ceased purchasing guns imported by the English.

I hope the data collected in the present paper as also those in my previous paper will give the readers a fair idea about the use and manufacture of guns and gun-powder in India between about A. D. 1450 and 1850. I propose to deal with the use of gun-powder before A. D. 1400 in and outside India in another paper, as soon as sufficient evidence is gathered for this purpose. During my study of this topic, which is strictly realistic, I have failed to develop the view entertained by some previous writers on this subject that fire-arms were known in ancient India.

3. The History Of Fireworks In India Between A. D. 1400 And 1900*

All important inventions like printing, gunpowder, the mariner's compass, etc., have profoundly affected the course of civilizations of the East and the West. The history of the origins of these inventions and their wide-spread use throughout the world in the subsequent centuries is quite enchanting. Attempts have been made to study this history to the minutest detail on the strength of historical sources, both Eastern and Western. Unfortunately the Eastern sources are not easily available to European writers on this subject. So naturally their accounts of inventions which originated in the East are incomplete and sometimes vague and erroneous. The articles on these inventions in the *Encyclopædia Britannica*, though very useful to the average reader, are incomplete, as I found when I referred to them during the course of my studies in the history of Indian culture. There is, therefore, ample scope for research pertaining to the history of these inventions on the basis of known and unknown Asiatic sources of history.

During the last 36 years of my close study and research in the field of Indian literary and cultural history, the history of some of the inventions which affected Indian culture excited my curiosity. Among these, the invention of gunpowder loomed large on the horizon of my field of investigation. Accordingly I published two papers,¹ recording the use of gunpowder in India for purposes of warfare. One of these papers deals with the history of the use of guns and gunpowder in India from c. A.D. 1400 onwards while the other deals with the history of the manufacture and use of firearms in India between A.D. 1450 and 1850. Copies of these papers were sent by me to numerous scholars in India and outside.

One of these scholars, viz., the late Prof. Tenney L. Davis, Editor-in-Chief of *Chymia*, devoted to the history of chemistry and published by the University of Pennsylvania, pressed me to write one more paper on the related subject of the Indian contribution to the history of fireworks. When I received this request from this most versatile American scholar I decided to accept it, especially because I was collecting some material on this topic to complete my inquiry about the use of gunpowder in India.

* Transaction No. 17 published by the Indian Institute of World Culture, Bangalore, pp. 1-25, 1952.

1 Vide pp. 117-124 of the *Sir Denison Ross Commemoration Volume* edited by P. K. GODE and S. M. KATRE, 1939, and pp. 209-229 of the *K. M. Munshi Diamond Jubilee Volume*, Part I (1948), published by the Bharatiya Vidya Bhavan, Bombay.

both for warfare and for entertainment. Unfortunately, Professor Davis is no longer with us to see the completion of the present paper, as he suddenly passed away in January 1950 after posting to me a batch of his papers on the history of Chinese alchemy and a proof of my paper on the history of ambergris in India, which appeared in Vol. II of *Chymia*, dedicated to his memory. The pleasant memory of my contact of two years with Professor Davis still haunts me as I write this paper.

In the article on "Fireworks" in the *Encyclopædia Britannica* (14th Edition, 1929, Vol. 9, pp. 281-283), no detailed history of fireworks is recorded. The following points in this article will, however, give us a background for the present study :—

(1) The history of pyrotechny may be said to have begun when a prehistoric fire maker first mixed saltpetre with his charcoal cooking-fire to use as tinder. Other ingredients were added later.

(2) When the principle of the gun was evolved by Berthold Schwartz in the 13th century the pyrotechnic mixture used by him was named "gunpowder."

(3) With the introduction of artillery the military fire worker came into existence. He provided pyrotechnic engines of war as also spectacular fireworks in celebration of victory or peace. During the 17th century and onwards, most occasions of national rejoicing were celebrated by displays of fireworks, generally provided by military fire workers.

(4) It was not until the early part of the 18th century that displays of any pyrotechnic merit were produced.

(5) During the 17th century two schools of pyrotechnic thought developed, viz., (i) the Nuremberg school and (ii) the Italian school.

(6) The Peace of Aix-la-Chapelle in 1749 was celebrated in London with a display of fireworks.

(7) De Frezier in his two books published in 1707 and 1747 describes the introduction of colour in fireworks.

(8) In the first quarter of the 19th century the era of modern pyrotechny began with the introduction of potassium chlorate (discovered in 1788) in the manufacture of fireworks. Two metals, magnesium (c. 1865) and aluminium (in 1894) were introduced and gave to fireworks a brilliancy never before attained.

(9) The famous displays of fireworks at the Crystal Palace, London, were instituted in 1865.

(10) The National Peace Display in Hyde Park in 1910 was the greatest display produced up till that time.

(11) In the literature on fireworks the writings of the following authors are noted :—

- | | |
|---|--------------------------------|
| (i) Vannucio Biringoccio (<i>Pyrotechnia</i> , Venice, 1540 and 1553) | |
| (ii) De Frezier (1707, 1747) | (v) Websky (Leipzig, 1878) |
| (iii) Ruggieri (1801, 1821) | (vi) Danisse (1878) |
| (iv) Chertier (1848, 1854) | (vii) A. St. H. Brock (1922) |

These are the only points of historical interest in the article on " Fireworks " in the *Encyclopaedia Britannica*. The earliest work on fireworks mentioned in the article is *Pyrotechnia* by Vannucio (1540). I shall record subsequently in this paper some formulæ in Sanskrit for the manufacture of fireworks by a royal author, who flourished in Orissa between A. D. 1497 and 1539. This Indian author was evidently a contemporary of Vannucio, who published his work on fireworks in 1540.

The *History of Fireworks* by Alan St. H. Brock (London, 1949) is a very important publication on the subject. Its first 10 chapters are of special interest to me as they deal with such topics as the origin of pyrotechny, pyrotechny in the East and in Europe (from early years to the 18th. century) and pyrotechny from 1800 to 1948. The following points from this detailed history of fireworks will be found useful for understanding correctly the historical perspective in which my evidence on the history of fireworks in India must stand, in the light of our present knowledge of this subject:—

(1) The book contains some pictures of displays of fireworks and related exhibits of historical interest. I note below the details of some of these illustrations by dates:—

- 1570—Display at Nuremberg, the earliest print showing fireworks in action. (Plate I)
- 1600—Display at Florence in honour of the marriage of Henry IV of France. (Plate I)
- 1635—A printed book on fireworks by John Bate of London. (Plate II)
- 1650—Display at Nuremberg. (Plate III)
- 1678— do, in honour of the visit of Leopold, Emperor of Austria. (Plate IV)
- 1685—Display on the Thames for the Coronation of James II. (Plate VIII)
- 1676—Display at Versailles for 5 days. (Plate V)
- 1735—Display at Meudon on the 5th birthday of the Dauphin of France. (Plate VI)

- 1749—Displays at The Hague and at London to celebrate the Peace of Aix-la-Chapelle. (Plate facing p. 52)
- 1769—Ticket for ball and fireworks in commemoration of "Shakespeare's Jubilee " at Stratford-on-Avon, signed by George Garrick, brother of the famous actor. (Plate VII)
- 1763—Ticket for display to celebrate the Peace of Paris. (Plate VII)
- 1688—Display on the Thames to welcome William of Orange to London. (Plate IX)
- 1688—Display at Amsterdam to mark the Coronation of William in London. (Plate X)
- 1713—Peace Display on the Thames, (Plate XI)
- 1810—Display at Paris on the occasion of the marriage of the Emperor Napoleon to Marie Louise. (Plate XII)
- 1762—Illuminations at Buckingham Palace: Birthday of King George III. (Plate XII)
- 1751—Fireworks at Versailles : Contemporary water-colour bearing the signature of the pyrotechnist Torr . (Plate facing p.81)
- 1814—Grand Jubilee Display at the Green Park. (Plate facing p. 96)
- 1816 } Two posters about fireworks by Mr. Brock : This plate
1820 } contains two pictures, of Queen Victoria's Coronation Display and of fireworks at Vauxhall Gardens. (Plate XIV)
- 1685 (6th November)—Act of 1685 Prohibiting the Manufacture, Sale and Firing of Fireworks. (Plate facing p. 140)
- 1855—Fireworks at Versailles celebrating the visit of Queen Victoria to Paris. (Plate XVIII)
- 1852—Display at Paris. (Plate XVIII)
- 1869—Display at the Crystal Palace : Visit of the Khedive of Egypt and De Lesseps, Engineer of the Suez Canal. (Plate XIX)
- 1892—Fire portrait of the Shah of Persia (60 ft. high) fired at the Crystal Palace. (Plate XIX)
- 1855—Fireworks at Woolwich Marshes celebrating the fall of Sebastopol. (Plate XXIII)
- 1886—Display at Lisbon celebrating the marriage of the Crown Prince of Portugal. (XXIV)
- 1892—"Niagara of Fire" from Brooklyn Bridge, New York. (Plate XXV)
- 1908—Display celebrating the Tercentenary of the founding of Quebec. (Plate XXV)
- 1919—Display at Hyde Park. (Plate XXVI)
- 1947—Display at Cape Town for the Royal Visit. (Plate XXVII)

1946—Rockets over the Thames: National Peace Display. (plate XXVII)

1858—Explosion in Madame Coton's Factory. (Plate XXVIII)

1842—Explosion at D'Ernst's Factory. (Plate XXVIII)

1841—Rocket Practice at Woolwich Marshes: Picture showing Queen Victoria, the Duke of Wellington, etc. (Plate facing p. 224)

1673—Fireworks used for advertising by a quack doctor who died in this advertising stunt. (Plate XXIX)

1751-1772— *Diderot's Encyclopaedia* : Plate showing Manufacture and Apparatus of Fireworks. (Plate XXX)

The foregoing dated illustrations about fireworks give us in a nutshell the history of fireworks in the West from A. D. 1570 onwards.

(2) Brook gives us a " Bibliography of Manuscripts and Printed Sources " in Appendix I to his *History of Fireworks* (pp. 267-270). I note below some items from this Bibliography:—

(i) Manuscripts by dates:—

A. D. 1432—MS on the "*Feuerwerksbuch*." (In the University Library, Freiburg)

C. A. D. 1438—Latin MS. (In the Royal Library, Munich)

1785—*Artificial Fireworks* : 3 Volumes, with illustrations. (In Brook's possession.)

(ii) Printed Sources.—Dates of printed works on Fireworks are as follows:—

1559, 1696 (London), 1816, 1529 (Strasbourg), 1817, 1591 (London), 1807, 1909, 1893, 1620 and 1630 (Pont-à-Mousson), 1818, 1825, 1625 (London), 1845, 1891, 1540 (Venice), 1578, 1922, 1884, 1880, 1844, 1912, 1830, 1854, c. 1540 (Venice), 1823 (Philadelphia), 1822, 1825, 1943, 1882, 1876, 1579, 1735, 1864, c. 1620, 1919, 1885, 1741, 1747, 1895, 1915, 1873, 1906, 1765, 1776, 1878, 1845, 1846, 1878, 1588 (London), 1607 (Strasbourg), 1629 (Paris), 1836, c. 1812, 1824, 1852, 1628 (London), 1643 (London), 1648 (Worcester), 1824, 1740, 1745, c. 1870, 1865, 1801, 1821, 1812, 1854, 1729, 1650 (Amsterdam), 1710, 1859, 1812, (Brussels), 1865, 1850, 1930 (New Orleans), 1947 (Brooklyn), 1900 (New York), 1573 (London), 1878, 1698 (Copenhagen), 1898.

Encyclopaedias, Periodicals, etc. :—

1865, 1753 (*Chamber's Encyclopaedia*); 1943, 1948, 1947, 1824, 1929, 1751-52 (*Diderot's Encyclopaedia*), 1802, 1856, 1921, 1886, 1941.

Brook's *Bibliography* about fireworks gives us a fair idea how the invention of gunpowder has been exploited in Europe for purposes of warfare and social entertainment. It is worth while preparing a bibliography of manuscripts and printed sources in India pertaining to gunpowder, firearms, fireworks, etc.

The Sanskrit texts on the manufacture of fireworks discovered by me belong to the period, A. D. 1497-1539. These texts appear to be the earliest, if not the only texts about the manufacture of specific fireworks, some of which have come down to us. In Brook's *Bibliography* the earliest MSS about fireworks are dated A. D. 1432, 1436, etc., while the earliest printed books are dated A. D. 1529, 1540, etc.

(3) Speaking about the origin of pyrotechny Brook observes that the discovery of the possibilities of saltpetre as an aid to combustion, somewhere in Asia, led to the gradual development of pyrotechnic mixtures. The knowledge in course of time spread to Europe, where, early in the 14th century, the monk Berthold Schwartz invented the gun, adapting a pyrotechnic mixture to his purpose. Two hundred years later firearms were introduced into China by the Portuguese. (p. 19)

(4) The Chinese employed explosive missiles as early as A. D. 1232. " War rockets were used in India in very early times. " There is no definite evidence as to when fireworks first began to play their part in Chinese civil life (p. 20). Two works on pyrotechny written during the Ming Dynasty (A. D. 1368-1644) contain a few references to the subject, not of much practical value (p. 23). Chao Hsüehmin's *Outlines of Pyrotechnics* (c. A. D. 1753) seems to be the only work on civil fireworks to have appeared during the long history of pyrotechny in China. There are two books on Chinese military pyrotechnics written about the beginning of the 17th century.

(5) In A. D. 1659 a pyrotechnist named Kagis began manufacturing fireworks at Tokyo, in Japan. Since 1868 August 1 has been observed as the date of the great fireworks festival of Tokyo. (p. 26)

(6) Although primitive firework mixtures must have been known in India and used by the Hindus for many centuries it was not until almost the beginning of the present century that any advance was made. The cracker is used in India in differing forms known as *golu*, *pataka*, *vengavedi*, *koroo*, *adivedi* etc. " Chinese fire " mixture is used by Hindu pyrotechnists burnt in paper, bamboo containers and earthenware pots. These are known as *Tabri*. Other fireworks used in India are *anar*, *puljari*,

burusu, chandrajota or mahteb. Rockets are known as *abusavanami* or *hunei* (p. 28).

Brock's history of fireworks is exhaustive so far as European sources are concerned but it contains no historical information about fireworks in Asiatic countries, including India.

Prof. L. Carrington Goodrich of Columbia University records some information about gunpowder on pp. 152-154 of his *Short History of the Chinese People*, New York, 1951. The following points from these pages are noteworthy:—

(1) During the Sung Period (A. D. 960-1279) the application of explosive powder to war was a major development.

(2) The firecracker (known in the 6th century A. D.) was originally employed for religious ceremonies.

(3) Fiery projectiles were used in warfare as early as the 12th century.

(4) According to Chinese historians the process of making explosive powder was first described fully in a military handbook issued in A. D. 1044. The first trustworthy reference to the use of a mixture of sulphur, saltpetre, paper, charcoal, tung oil, etc., for military purposes dates from the year A. D. 1000.

(5) Full development of fire weapons is noticeable under the Mongols in the 13th and 14th centuries.

(6) In A. D. 1125-27 and in 1161-62 the Chinese utilized explosive weapons both on land and water against the invading Jarchen.

(7) In A. D. 1239 and 1272 the Chinese used such weapons as a long bamboo tube from which bullets were ejected by touching off the powder, to halt the advancing Mongols.

(8) The Mongols were fully equipped with fire-weapons, like a catapult capable of flinging large rocks and a field-piece called *Mangonel*, constructed by two Moslems.

(9) Whoever may have invented the cannon and smaller pieces, the Chinese and their immediate neighbours played a significant part in the early stages of their development; the Chinese alone originated the fire-cracker and allied fireworks.²

In September 1948, I received from my friend Prof. Tenney L. Davis a reprint of an article on " Early Chinese Military Pyrotechnics, " written by him in collaboration with Prof. James R. Ware of Harvard

² Vide " Invention and Use of Gunpowder and Firearms in China. " By WANG LING. (*Isla*, 1947, No. 37, pp. 160-179).

University and published in the *Journal of Chemical Education*, vol. 24, pp. 522-537, November 1947. This article contains much valuable information about the history of pyrotechnics in China which is not known in India. The following points from this article supply us the Chinese background for the history of fireworks in India : —

(1) According to Goodrich and Feng, guns were in use in China before the visit of Portuguese navigators to Canton in A. D. 1517, in fact, as early as A. D. 1236. Goodrich has published photographs of ancient Chinese iron cannons bearing the dates A. D. 1356, 1357 and 1377. The Peiping Museum contains copper cannons dating from the period of Hung-wu (A. D. 1368-1398) and others from the period A. D. 1403-1449. The Chinese had real firearms in the 13th century. In 1132 bamboo tubes were filled with a pyrotechnic composition and used for throwing flame. In A. D. 1259 bullets were loaded into tubes along with the composition and thrown out when it burned. In A. D. 1236, *p'ao* were cast from gold, silver, iron and bronze.

(2) From fireworks, Firearms were undoubtedly derived.

(3) Among Chinese texts on military subjects the following dealing with military pyrotechnics are noteworthy as they contain many informative and interesting illustrations :—

(i) *Teng Tan Pi Chiu* by Wang Ming-hao (end of the 16th century), 23 illustrations.

(ii) *Wu Pei Chih* by Mao Yuan-i (about A. D. 1621), 222 single pages of pictures.

The contents of these treatises are examined at length by Davis and Ware with illustrations which supply us a complete picture of the various steps in the evolution of guns from spouting fire weapons. The fire weapons³ described in these treatises are : (i) Arrows carrying an incendiary composition, (ii) Fireballs, (iii) Incendiary stink bombs, (iv) Spouting fire weapons, (v) Rockets, (vi) Exploding weapons; Grenades, bombs and shells; (vii) Artillery and field pieces, and (viii) Guns.

(4) The following chronological table given by Davis and Ware gives at a glance the history of fireworks in China from the 8th century A. D. onwards:—

3. We may compare the Chinese fire weapons with those used in India from 1400 onwards. See my paper in the E. M. Munshi Volume, Part I (1948) on the manufacture of firearms in India. In Akbar's time a body of gunners was kept on some vessels. (See *Ain-i-Akbari*, FRANCIS GLADWIN'S translation, Vol. I, p. 195 (Calcutta, 1897). Side by side with the bow and arrow, the handbook was also used for hunting. The *Ain-i-Akbari* refers to Akbar's "killing the lion with a matchlock." (Ibid. p. 198).

Chronology A. D.	Item
6th century	Bamboos, cracking in a fire, used in Hupah and Hunan to drive away malignant spirits. Firecrackers not yet known.
608-617	Emperor Yang-ti of the Suy Dynasty introduced fireworks, probably firecrackers.
618-906	T'ang Dynasty. Fang I-chih (c. 1680) believes that recreational fireworks, fire trees and silver flowers were already known. A certain Yuan Shu-chi, whose history is very much beclouded, mentions crackers, rockets, serpents or squibs, and exhibition pieces.
917	The Sovereign of Wu had a furious fiery oil for use in warfare.
968	Yo I-fang prepared fire arrows for the Sung Emperor.
1126	Fireballs thrown from catapults were used against the Kin in defence of K'ai-feng Fu.
1132	An invention of Ch'en Kuei, long bamboo tubes filled with a pyrotechnic composition used to rout bandits at Te-an.
Before 1164	Wei Shêng used against the Kin fire stones made from saltpetre, sulphur, and willow charcoal and thrown from catapults.
1221	Kin Tartars attacked a Chinese city with <i>t'ieh-huo-p'ao</i> , gourdshaped explosive bombs of cast iron, about two inches thick.
1232	Kin Tartars defending Lo-yang and K'ai-feng Fu against the Mongols, employed "heaven-quaking thunderers" (explosive bombs) and "flying fire spears" (equipped with fire tubes).
1259	Chinese at Shou-Ch'un employed <i>t'u-huo-Ch'iang</i> , long bamboo tubes which threw smoke and fire and one or more bullets.
1272	Chang Shun had fire spears and fire ballistae on board boats at Siang-yang Fu.
1356	Cast-iron cannons of these dates exist in Chinese museums.
1357	
1377	
1368-1398	Copper cannons of these dates in the museum at Peiping.
1403-1449	
1407	Emperor Yung-lo established a fire-weapon brigade, General Chang Fu, in his assault on Topang, used guns and bombs attached to animals.

I have given above the historical background of the origin and development of fireworks in China and Europe. It now remains for me to record my evidence about the use and manufacture of fireworks in India. I record this evidence below to enable other scholars to supplement it with new material from sources not known to me:—

(1) In the English translation of *Gulistan* by the Persian poet Sadi (c. A. D. 1175-1292) by Francis Gladwin. (Bombay, 1894, p. 193, Chapter VII—Tale XIII (" Effects of Education ") we find the following :—

" An Indian was teaching others how to make fireworks, when a wise man said to him : This is not a fit play for you, who inhabit a house made of reeds. Until you are persuaded that the discourse is strictly proper speak not; and whatever you know will not obtain a favourable answer, ask not. "

When I read this passage I thought that I had found the earliest reference to the manufacture of fireworks by Indians. Before accepting this reference as genuine, however, I wrote on December 5th, 1944, to my learned friend Khan Bahadur Prof. A. K. Shaikh, inquiring if Gladwin's translation of the lines containing the reference to fireworks was correct. In his prompt and scholarly reply to my letter Professor Shaikh wrote to me on December 7th, 1944, as follows:—

" Gladwin's translation of the passage in *Gulistan* is wrong. The correct translation is ' A Hindū (the word Hindu also means a slave) was learning (i. e., practising) *Naptha*-throwing ' etc. The word used in *Gulistan* is *Naft* or *Nift* which is Arabic, from which are derived *Naphtha*, *Naphthaline*, etc. It was an inflammable liquid, with which thin glass bottles or balls were filled and these latter thrown against the enemy as incendiary bombs, somewhat like the modern hand-grenade. When struck against any hard substances in the body of the enemy, the container would break and let loose the contents, which would immediately burst into flames and set fire to combustible articles. It was generally used in warfare in the middle ages.

There are some works written in Persian bearing on the subject. Gunpowder is known in Persian and Urdu as *Barūh* which is a Turkish word. Persian words relevant to Fireworks are:— *इवाई*, *महुतावी*, *अनार*, *आलशबावी*, *दारूखाना*. Other interesting Turkish words are:— *बंदूक*, *बंदूकची*, *तमंचा*, *तोप*, *तोपची*. *दारू* (Gunpowder) is also a Persian word."

In view of the above reply, I could not regard Sadi's as the earliest reference to the manufacture of fireworks by Indians.

(2) "Abdur Razzāq, the ambassador from the Court of Sultan Shāh Rukh, who stayed in Vijayanagar from the end of April A. D. 1443 till the 5th of December, A. D. 1443 during the reign of Devarāya II, mentions the use of pyrotechny in the Mahānavami festival." ⁴ The words of this Persian Ambassador about pyrotechny are quoted by Dr. B. A. Saletore on p. 374 of his *Social and Political Life at Vijayanagar*, etc., (Vol. II) as follows:—

"One cannot without entering into great detail mention all the various kinds of pyrotechny and squibs and various other amusements which were exhibited."

It is clear from this reference that various kinds of fireworks, either manufactured at Vijayanagar or imported from outside, were used at Vijayanagar in A. D. 1443 and possibly many years earlier for purposes of entertainment at festivals.

(3) Ram Chandra Kak in his *Ancient Monuments of Kashmir* (London, 1933) gives the political history of Kashmir. In his account of the reign of Zain-ul-Abidin (A. D. 1421-1472), he refers to his work on fireworks as follows:—

Page 36—The King himself composed two works in Persian the first being a treatise in the form of questions and answers on the manufacture of fireworks and the second entitled *Shikayat* (The Complaint), a poem, etc.

Page 38—It was in his reign, in the year A. D. 1466 that firearms were first introduced in Kashmir.

It is curious to find that the Chinese text on military pyrotechnics by Wang Ming-hao, noticed by Davis and Ware in their paper referred to above, also belongs to the end of the 16th century. It remains to be investigated whether the Persian treatise on fireworks by the Kashmir Muslim King Zain-ul-Abidin had anything to do with the Chinese texts on military pyrotechny composed before A. D. 1472. I hope that some Persian scholar will throw some light on this point from Persian sources.

(4) Verthema in his *Travels* (Argonaut Press, London, 1938) writes about Malacca and Sumatra in Chapter XII. He was at Pidar (Pedir) in Sumatra. About the people of this place he observes on page 86 as follows:—

"They are also very great swimmers and excellent masters of the art of making fireworks."

The period of Verthema's *Travels* was "A. D. 1502-1508." It is, therefore, clear from his reference to fireworks in Sumatra that the art

⁴ See Elliot's *History of India*, IV, pp. 117-18.

of making fireworks, which was in a flourishing condition in Vijayanagar in A. D. 1448 and current in Kashmir between A. D. 1421 and 1472, had also penetrated as far south as Sumatra and Malacca by A. D. 1500, if not earlier.

Verthema describes the City of Vijayanagar (Bisinegar), its elephants and elephant-fights (pp. 51-2). In this connection he observes (page 52) as follows :—

" But if at any time they (elephants) are bent on flight it is impossible to restrain them ; for this race of people are great masters of the art of making fireworks and these animals have a great dread of fire, and through this means they sometimes take to flight. "

The manufacture of fireworks at Vijayanagar and their display observed by Abdur Razzāq in A. D. 1448 had reached perfection by A. D. 1500 as vouched by the above remarks of Verthema.

(5) Barbosa in his *Travels*⁵ (Vol. I, London, 1918, page 117) describes a Brahmin wedding in Gujarat and the use of rockets on this occasion as follows :—

" During this time they [the bride and the bridegroom] are entertained by the people with dances and songs, firing of bombs and rockets in plenty, for their pleasure. "

It is evident from this reference to the use of fireworks by Barbosa in his *Travels* (A. D. 1518) that fireworks were manufactured in India on a large scale about A. D. 1500 and were available in plenty in Gujarat for use at marriages and on other festive occasions.

(6) The testimony of foreign observers as to the use and manufacture of fireworks in India between A. D. 1448 and 1518 recorded so far needs to be corroborated from Indian sources. So far, I have referred to only one treatise on fireworks in Persian, by Zain-ul-Abidin, the Muslim King of Kashmir (A. D. 1421-1472), but no Sanskrit text on the manufacture of fireworks has been discovered by any scholar. In search of such a text I was fortunate in discovering a section on the manufacture of specific fireworks in a Sanskrit work called the *Kautukacintāmaṇi*⁶ by Gajapati

5. Published by the Hakluyt Society, London. Second Series, No. XLIV, 1918.

6. Aufrecht records the following MSS of *Kautukacintāmaṇi* :—

C C I, p. 131^a कौतुकचिन्तामणि dh B. 8, 80 by Rudradeva K. 248.

कौतुकचिन्तामणि med. Oudh IX, 26. Burnell 696 by Pratāparudradeva, Bikaner 646.

C C II, p. 25^b—कौ. चिन्तामणि An. Rgb 1081 (Inc.) med. by Pratāparudradeva, I. O. 1967, 2072.

C C III, p. 28b—कौ. चिन्तामणि by Pratāparudradeva, Bd. 281.

Pratāparudradeva of Orissa (A.D. 1497-1539), the reputed author of some works on *dharmaśāstra* like the *Sarasvatīvilāsa*, etc. Aufrecht mentions this royal author⁷ of Orissa and the works attributed to him. None of the MSS of the *Kautukacintāmaṇi* mentioned by Aufrecht in his Catalogue are available to me except the following, found in the Government MSS Library at the Bhandarkar Oriental Research Institute, Poona:—

(1) MS No. 1081 of 1884-87. Folios 52-55 of this MS are devoted to विनोदनानि or royal entertainments. In fact, these folios contain formulas for the preparation of different fireworks such as:—

- | | |
|---------------------|---------------------|
| (i) कल्पवृक्षबाणः | (v) पुष्पवर्तिः |
| (ii) चामरबाणः | (vi) कुण्डुदरीसबाणः |
| (iii) चन्द्रज्योतिः | (vii) तीक्ष्णनालः |
| (iv) चंपाबाणः | (viii) पुष्पबाणः |

(2) MS No. 981 of 1887-91. This MS is dated A. D. 1778 but it is a copy of an earlier MS dated A. D. 1670. Folios 37-38 of this MS contain the formulas for fireworks (in Sanskrit verses) referred to above.

The text of the Sanskrit verses containing the formulas will be edited by me later by procuring copies of the MSS of the *Kautukacintāmaṇi* from other libraries. I may, however, note below the materials used in the manufacture of fireworks as found in the Sanskrit verses describing the formulas:—

- (1) गंधकः—Sulphur. (WPC)⁸
- (2) यवक्षारः—Saltpetre. (WPC)
- (3) अंगारः—Charcoal. (WPC: charcoal of bamboo, pine, willow, birchbark, etc.)
- (4) तीक्ष्णस्य लोहस्य चूर्णः—Powder of steel.
- (5) लोहचूर्णः—Powder of iron. (WPC: Powder of roasted iron)

7. *Cata. Catalo.* I, p. 348.—प्रतापमद्रदेव गजपति, son of पुरुषोत्तमदेव, grandson of कपिलेश्वरदेव, patron of विश्वनाथसेन. Works attributed to him:

—कौतुकचिन्तामणि I. 3103, Bih. 548

—निर्णयसंग्रह

—प्रतापमार्तण्ड

—सरस्वतीविलास

8. The letters WPC indicate the *Wu Pei Chih*, the Chinese text on military pyrotechnics by MAO YUAN-I, written about A. D. 1631. I have put the letters WPC against the materials used in Indian pyrotechnics to indicate that these materials were also used in China for the manufacture of fireworks.

- (6) “ताम्रोद्भवं जंगलार्क्यं इदं मरकतवर्णम्:” — Exudation from copper called जंगल, having the lustre or colour of an emerald.
- (7) तालक—Yellow orpiment. (*WPC*: orpiment).
- (8) पावान्पागैरिकं—गैरिक—Ochre. (Marathi काव, गेरू)
- (9) खादिरं दारु—Wood of the *Khadira* tree.
- (10) नालक or नाल—A hollow piece of bamboo.
- (11) वस्त्रिका—A wick.
- (12) पंचक्षार—Five kinds of salt. *Apte's Dictionary* mentions क्षारत्रितय—three kinds, viz., natron, saltpetre, and borax.
- (13) तीक्ष्णलोह—Steel.
- (14) वेणुनाल—A hollow piece of bamboo.²
- (15) जायुपाषाणमंत्र—जायुपाषाण=जायुपाषाण—Lodestone.
- (16) चिन्तुकात्रय—
- (17) पुरंदबीजमज्जा or पुरंदमज्जा—Pulp made of the crushed seeds of the castor-oil plant.
- (18) सूतं—Quicksilver or mercury. (*WPC*)
- (19) अन्नविष्ट—Paste made from food (rice, etc.).
- (20) वंशनाल—A hollow piece of bamboo.
- (21) ताम्र—Tin or lead. (*WPC*: powder of lead)
- (22) अर्कंगार (अर्क+अंगार)—Charcoal prepared from the wood of the अर्क (*Madar*, रुई) plant.
- (23) गोमूत्र—Cow's urine.
- (24) हिंगुलारस—हिंगुल—Vermillion or cinnabar. (*WPC*)
- (25) हरितारक—This may be हरितालक or हरिताल —Yellow orpiment, (*WPC*: orpiment)

The foregoing list of ingredients of pyrotechnic mixtures used in India along with other accessories for the manufacture of fireworks c. A. D. 1500 speaks for itself. It is possible to suggest that the Chinese formulas for the manufacture of fireworks were brought to India some time about A. D. 1400 and then modified by the use of Indian substitutes for Chinese ingredients, not all of which may have been then available in India. The main pyrotechnic ingredients, like sulphur, saltpetre, charcoal, powder of iron, etc., had to be retained in the Indian formulas as they were the very basis of pyrotechny; they were available in India from early times.

2. Long bamboo tubes filled with a pyrotechnic composition were used to rouse handbills in China. This was an invention of Chen Kuei (A. D. 1132).

(7) Consistent with my discovery of Sanskrit formulas about the manufacture of fireworks current in Orissa about A. D. 1800 and used for royal entertainment, I have found a brief description in Sanskrit of the display of fireworks for royal entertainment in a Sanskrit work, called the *Ākāṣabhairava-Kalpa*, represented by a MS in the Tanjore Manuscript Library. I acquired a copy of this voluminous treatise for the B. O. R. Institute and studied it. The results of my study of this treatise have been published by me in a paper¹⁰ in the *Karnatak Historical Review* (Dharwar, 1939). This treatise contains references to guns and fireworks and is obviously later than c. A. D. 1400. In *Paṭala* 60 of this treatise नालिका (nalikā) or a gun is mentioned among 32 weapons to be worshipped by the King. In *Paṭala* 62, dealing with several entertainments (vinodas) for the King, I find the following passage describing a display of fireworks: —

“ततः पद्मेदाहवन्त्रविद्येयान्स्वन्दनाकृतीन् ।
 दिवा भ्रान्त्या कल्पपतः केचिच्छेजसा निशि ॥
 उध्वावचान् बाणवृक्षान् ततः पद्मउज्ज्वलेश्वरः ।
 स्फुरित्कियान्मामराकाशान् तिर्यग्गुह्यिस्ततो बभूव ॥
 ततः प्रकयकालोद्यन् घनमञ्जितमीषजम् ।
 वृणुपाद्धाननिनन्दं विनोदावसिम्बकम् ॥
 एव प्रतिदिनं राजा विनोदम् पंचविक्रितम् ।”, etc.

In this passage the author gives us a description of the several structures used in the pyrotechnic display which the King was to witness each day. The expression “बाणवृक्षान्” (bāṇavṛkṣān) ¹¹ possibly refers to structures on which the *bāṇas* or rockets were hung and from which they were fired off in the air. Sparks of fire were emitted from these structures and the whole display looked like the hairs of a Chowrie.¹² Some of the sparks issuing from these structures were shot off at a tangent. The entire display came to a close with the sound of a rocket (*bāṇa*), which was fired off last to indicate the end of the entertainment.

(8) From the references to fireworks in the Sanskrit sources recorded above I now turn to references to fireworks in Marathi literature.

10. The title of this paper is “*Ākāṣabhairava Kalpa : An Unknown Source of the History of Vijayanagara.*”

11. This is possibly a display of the rocket called the कल्पवृक्षबाण described in the formulas of fireworks given by Gaṇapati Pratāparudradeva of Orissa.

12. Possibly the rocket called the चामरबाण in the formulas of Pratāparudradeva was used for this display.

The earliest description of a display of fireworks in a marriage procession so far discovered by me is found in Saint Ekanātha's Marathi poem *Rukmiṇī-Svayamvara* completed in ŚAKA 1492 = A. D. 1570. The text of this description is found on pages 106-7 of *Ekanāthacaritra* by Mr. D. B. Sahasrabuddhe (Poona, 1883). In describing the procession of the bridegroom's party on the occasion of the marriage of Rukmiṇī with Kṛṣṇa (Chapter 15 of the *Rukmiṇī-Svayamvara*) Ekanātha writes as follows:—

“ भरुनि रजतम औषध ।
 करुनि अग्निपत्र संघट्ट ।
 कृष्णापुढे अतिविनोद । एक प्रबुद्ध दावित्ती ॥ ११७ ॥
 अग्नी लावुनी ठायीं ठायीं ।
 ममता वाळित्ती हवई ।
 मगना दसकळी पाई । धुवोन ठायीं निमाळी ॥ ११८ ॥
 मोहवन्त्री सुमनमाळा ।
 अग्निपुष्पें भासतीं डोळा ।
 कुळें म्हुणती अबळा । पाहतां डोळा ते राख ॥ ११९ ॥
 अतिलोभाची चिबुंदरी ।
 अग्नि लावुनी टाकिली दूरी ।
 पेटल्या पडती जनावरी । ठरी सिरि वाळीत ॥ १२० ॥
 देऊन उपग्राम अनळा ।
 जाळीती कोपाचा भुइनळा ।
 भडभडा निवति ज्वाळा । तोही तत्काळ निमाळा ॥ १२१ ॥
 हातीं भरुनि कृष्णळीळा ।
 वाळित्ती कामाचा हातनळा ।
 परु नेणती त्या बरळा ।
 जिवी जिह्वाळा पोलती ॥ १२२ ॥ ” etc.

In Ovis 123 and 126 Ekanātha describes the display of बाण (rocket) and the variety of fireworks called चंद्रज्योती. The names of fireworks found in Ekanātha's description of fireworks are:—

- (1) अग्निपत्र - A small gun or rocket.
- (2) हवई - A firework which rises up in the air with a stream of fire.
- (3) सुमनमाळा - A firework producing garlands of fire flowers.
- (4) चिबुंदरी - A rocket which goes with a hissing sound (PR).
- (5) भुइनळा - A firework kept on the ground and emitting a stream of fire sparks.

- (6) हासनला — A firework held in the hand and emitting a flow of fiery fire sparks.
 (7) बाण — A rocket. (PR)
 (8) चंद्रज्योती — A firework which emits fire, producing a moon-light effect. (PR)

In the above list of fireworks I have put the letters *PR* against those which are mentioned by Pratāparudradeva of Orissa in his formulas described in the *Kautukacintāmaṇi*. The names हवाई, चिचुंदरी, मुद्दना, हासनला, बाण and चंद्रज्योती are still current in the Deccan. These fireworks are still used in our marriage processions as they were used in Ekanātha's time in the 15th century.

From the evidence recorded so far about the history of fireworks in India it is clear that by A. D. 1600 the use of fireworks for entertainment purposes had become current in Gujarat, Mahārāṣṭra, Orissa, Vijayanagar, and even Sumatra. The history of fireworks in other parts of India is worth investigating from other regional sources with which I am not familiar.

(9) Another Mahārāṣṭra author, Saint Rāmadāsa (A. D. 1608-1682) refers to guns and fireworks in his varied writings. So far I have traced the following references in the *Rāmadāsa Samagra Grantha* (Poona, 1906) :—

Page 346—निखनैमिस्तिक विधिसंग्रह सोपान, मानसपूजा, *Prakarana* 13—This section deals with the description of a *bhajana* or devotional singing accompanied with the display of fireworks :—

“ दिवटया हिलाल चंद्रज्योती ।

बाण, हवया झळकती ।

नळे, चिचुंदया धावती । चंचळवें ॥ ९ ॥

फुलबाजा, बंदुका, खजिने ।

पट्टे दांड भेदिती बाणें

अभिनव कीर्ती वाजाणे । भाट गजेती ॥ १० ॥ ”

Page 588—युद्धकांड of *Rāmāyana* in Śloka metre, *Prasaṅga* 13—
A display of fireworks before King Rāma at night :—

“ निशी प्रास झाली असंभाव्य दाटी ।

बद्ध दीवटया लक्ष कोटवानुकोटी ।

किती एक ते डंच नेले उमाले ।

नळे जालियां घोष तेले उफाळे ॥ ३२ ॥ ”

सुरारां फुलें भावली अंतराळीं ।
 कडाडीत घोषे निराळीं निराळीं ।
 सुरारां हवाया किती एक वेळां ।
 बळे पाहली लघ्वेनक्षत्रमाळा ॥ ३३ ॥
 बहु लोषधे दिव्य नानापरीचीं ।
 किती एक तेजाळ तीं कसरीचीं ।
 घडीनें घडी तेजपुंजाळ होती ।
 उजेडेंच ते सोक लोकां पहाती ॥ ३४ ॥”

This is a fine description of a display of illuminations and varied fireworks before King Rāma. As fireworks were unknown in the time of the *Rāmāyana* in India and even in China it is an anachronism to insert any description of them in any story based on the *Rāmāyana*. Being accustomed to displays of fireworks in his time, Saint Rāmadāsa could not but insert a description of them in his writings.

Page 621—Description of a festival on the completion of a Rāma temple at Chaphal (Satara District):—

“दिव्यया हिलाळ चंद्रज्योती ।
 नळे भरदत कटती ।
 बाण हवाया सरकती । गगनामध्ये ॥ १३ ॥”

Page 623—Advice to King Shivasji on *Kṣātra-dharma*:—

“जैसा भांड्यांचा गळोला ।
 निमंय झारामध्ये पडिला ।
 तैसा क्षत्री दिव्यदला । परतैन्यामध्यें ॥ ६ ॥”

The expression “भांड्यांचा गळोला” refers to the use of cannons (भांडी) in warfare.

The names of fireworks referred to by Saint Rāmadāsa in the above extracts are as follows:—

- (1) हवाया—plural of हवाई, mentioned by *Ekanātha*.
- (2) बाण—mentioned by *Pratāparudradeva* and *Ekanātha*.
- (3) नळे—plural of नळा, mentioned by *Ekanātha*.
- (4) चंद्रज्योती—mentioned by *Pratāparudradeva* and *Ekanātha*.
- (5) नक्षत्रमाळा—compare सुमनमाळा mentioned by *Ekanātha*.
- (6) विजुंद्या—plural विजुंदरी mentioned by *Ekanātha* and *Pratāparudradeva*.
- (7) फुलबाजा—compare पुष्पवर्ति mentioned by *Pratāparudradeva*.

Almost all the fireworks mentioned in Rāmadāsa's works in the 17th century are used today. Rāmadāsa also mentions भौँई (cannons), बंदुका (muskets), and खजिने (small cannons or mortars with gunpowder used for producing thundering sounds during pyrotechnic displays).

(10) We have seen above that the term बाण (bāṇa) in the sense of a firework has been used by Pratāparudradeva of Orissa (c. A. D. 1500), by Ekanātha (A. D. 1570) and by Rāmadāsa (c. A. D. 1650), but we have no means of visualizing this firework. Bernier in his *Travels* (Constable, London, 1801) in India (A. D. 1656-1668) helps us to understand this contrivance known as bāṇa, which he calls "bannes." The following extract from his *Travels* describes "bannes" and its use in contemporary warfare:—

Page 48—Speaking of the battle between the Emperor Aurangzeb and his brother Morad-Bakche, Bernier observes:—

"... here and there were placed men who threw *bannes*, which are a sort of grenade attached to a stick and which were thrown, from various parts of the line among the enemy's cavalry, and which produced the effect of terrifying the horses and sometimes of killing the men."

Page 277—Describing elephant-fights at festivals celebrated at Delhi and Agra, Bernier refers in the following extract to the use of a firework called *cherkys*, used for separating the fighting elephants:—

".... The animals can be separated only by means of *cherkys*, or fireworks, which are made to explode between them; for they are naturally timid, and have a particular dread of fire, which is the reason why elephants have been used with so very little advantage in armies since the use of firearms. The boldest come from Ceylon, but none are employed in war which have not been regularly trained, and accustomed for years in the discharge of muskets close to their heads, and the bursting of crackers between their legs."

The firework called *cherkys* in the above extract is in use today in Northern India. It is called चरकी (*carakī*) in Bengal¹³ and चरकी (*carakī*) in the United Provinces¹⁴ as reported to me by my friends Prof. D. C.

13. My friend Prof. D. C. Bhattacharya of Chinsura has sent to me a list of Bengali names of fireworks in which *carakī* is found. He derives this name from the Sanskrit *caraka*.

14. My friend Dr. V. S. Agrawala has sent to me a list of fireworks manufactured at Lucknow (U. P.), among which I find no less than 9 varieties of *carakī*.

Bhattacharya and Dr. V. S. Agrawala, to whom I am indebted for the information about fireworks which they have kindly supplied to me. It is worth while recording a complete glossary of the names of fireworks and allied terms now current in different provinces of India and Pakistan.

(11) In the glossary of non-Sanskrit terms called the *Rājavyava-hārakośa*, composed by Raghunātha Paṇḍita by order of the Maratha King Shivaji the Great about A.D. 1676, he explains the term बाण (*bāṇa*) as बलि-बलिक्का or a tube filled with gunpowder.¹⁵ I think that "bannes" mentioned by Bernier, who was a contemporary of Raghunātha Paṇḍita, is identical with *bāṇa*. In the 67th *Paṭala* of the work *Ākāśabhairava Kalpa*, a description of the Diwali festival is given. In this connection the King is advised to witness a display of fireworks (बाणविद्या) at nightfall along with tributary princes, etc. :—

“सामन्तराजपुत्रादीन् समाहूय तैस्सह ।

निशामुक्ते बाणविद्यां हृद्यामालोक्य तत्परम् ॥”

The Sanskrit word *Bāṇa* means an arrow. *Bāṇa* in the sense of a rocket appears in Indian sources after c. A. D. 1400. This word appears to be a non-Sanskrit word. It is for linguists to trace its history and etymology in non-Sanskrit sources.

(12) Tavernier (A. D. 1676) in his *Travels in India* (London, 1889) refers to the use of fireworks in India and Java in the following extracts :—

Page 258—Describing marriage ceremonies in India Tavernier states that nuptials are celebrated with pomp and great expenditure. “He (the bridegroom) borrows moreover for this ceremony from the Governor of the place and from other great nobles as many elephants as he can, together with show horses and they march about thus for a part of the night with fireworks which are thrown in the streets and open spaces.”

15. See Page 12 of *Rājavyavahārakośa*, Poona, 1860. The pertinent verses containing terminology about the use of gunpowder read as follows :—

शस्त्रवर्ग—“यन्त्रभूहस्त्वायवासादाणोऽग्निनलिका भवेत् ॥ १२९ ॥

नालीकं बरलदात्र नलीयन्त्रं तु बन्दुखम् ॥

लोक नाम भवेदुल्का दारु नामाग्निचूर्णकम् ॥ १३० ॥

लघुयन्त्रं कवचैर्गं चम्बुरा तु शतजिका ॥

दीतिनाडं भवेत् काना गोलदाश्च यन्त्रवेषकः ॥ १३१ ॥”

Page 360—While speaking about the King of Bantam at the western end of Java Tavernier observes:—

"There were five or six captains seated round the room who were looking at some fireworks which the Chinese had brought such as grenades, fuses, and other things of that kind to run on the water; for the Chinese surpass all the nations of the world in this respect."

(13) The Marathi poet Śrīdhara (died c. A. D. 1730) refers as follows to the firework called "*candrojyoti*" in his work "*Harivijaya*," II, 129:—

"चंद्रज्योती चंद्राकार । तेजे अंबर प्रकाशे ॥" 16

(14) In the *Peshwa Bakhar* by K. V. Sohoni, written towards the end of the Peshwa Period (edited by K. N. Sane, Poona, 1925, page 149), an account 17 of the Divali festival is given as follows:—

Mahādji Scindia (A.D. 1727-1794) informed Peshwa Savai Mādhavrāo (A. D. 1774-1795) as follows:—

"The Divālī festival is celebrated for four days at Koṭā (in Rājasthān), when lacs of lamps are lighted. The Rāja of Koṭā during these four days gives a display of fireworks outside the premises of his capital. It is called "दाकूची लंका" or 'Laṅkā of fireworks.' During this display the image of Rāvapa is prepared and kept in the centre of the show. Images of *Rakṣasas*, monkeys and a big image of Hanumān are all prepared of gunpowder. The tail of Hanumān is then set on fire, and Hanumān begins to fly in the air setting fire to various houses in this Laṅkā of fireworks. Such a display is given by the Rāja of Koṭā during the Divālī festival.

The Peshwa ordered Mahādji to give a similar display of fireworks for his entertainment. Mahādji made all preparations within 15 days and the display was carried out on a dark night before the Peshwa and his Sardārs. The display took place at the foot of the Parvati Hill (near Poona) and was witnessed by the Peshwa and his Sardārs from the Parvati temple. It was a grand performance and was witnessed by the people of Poona in large numbers."

It appears from the above extract that displays of fireworks had become popular in Rajputana in the 18th century and that they were also used for royal entertainment on a grand scale.

16. See p. 38 of the Marathi *Śabdakōśa* by Y. R. Date and G. G. Karve.

17. I have referred to this account in my paper on the "History of Divālī Festival (Between c. A. D. 50 and 1945)" published in the *Annals of the D. O. B. Institute*, Poona, Vol. XXVI, 1946, pp. 222-223.

(15) Rao Bahadur D. B. Parasnis published an article on "हिंदुस्वामी-सीख इंद्रजी आगपचात्री" (English Fireworks in India) in *Itihāsa-Saṃgraha*, Vol. I, No. 6, January 1909. Parasnis states :—

From the reign of Asafaddaula (A.D. 1775-1797), the Nawab of Lucknow, we find references to the attempts of the English to please Indian princes by their skill in the art of fireworks. About A.D. 1790, the English gave a remarkable display of fireworks at the court of the Nawab of Lucknow. A description of this display was sent to Nana Farnavis, the Chief Minister of the Peshwa at Poona, by his Vakil at Lucknow. This description is very interesting.

Parasnis has reproduced the entire letter of the Vakil in Marathi giving a detailed description of the displays of fireworks at Lucknow. I give below a brief summary of this letter :—

An English artist of the name of "Karār,"¹² expert in the art of fireworks, came to Calcutta. He gave displays of his skill in fireworks to the English at Calcutta and thus attained prominence. He was also properly rewarded by the English for his skill. The reputation of this artist spread far and wide in India. Two English officers at Lucknow of the names of "Idor" and "Alpu" wrote to the English at Calcutta to send the artist to Lucknow. The artist accordingly came to Lucknow and for six months he was busy preparing different fireworks. When the fireworks were ready "Idor" and "Alpu" arranged for their display with Mirza Amānī Hasanrajjākhān and Haidarbeg Khān and Raja Mangatrao on a cloudless evening at their residence at Bibipur.

The English artist "Karār" made his fireworks ready. On a square pillar he placed a statue of fireworks and asked the persons assembled to shoot it with their guns with a view to starting the display of fireworks. Some Englishmen as well as Raja Javānsing and Mirza Amānī tried to shoot at the statue several times but missed their aim. As it was getting late the artist "Karār" with his own hand set fire to one of the fireworks to start the whole display. Immediately other fireworks caught fire and produced a veritable garden with fire flowers of orange, green and other colours. This display was quite spectacular and lasted for a time. Thereafter a column of fire blazed forth from a rocket and went high up in the sky and there split up into countless stars which, while falling down on the earth, were transformed into hooded serpents. Other fireworks blazed forth and went up in the sky and produced hundreds of fish, which fell

¹² This artist "Karār" needs to be identified. The names "Karār," "Idor" and "Alpu" are queer transformations of English names.

down on earth like stars. Just at this time began the rainfall-like display of fireworks. From another firework arose a mosque. To heighten the pleasure of this unprecedented sight the spectators heard, high in the air, great noises of the firing of muskets and guns. These noises were so great that they were heard at Lucknow proper, though they were produced at Bibipur. As the display was coming to a close there arose from the blazing fire of a rocket a Sun of fire, which moved up high in the sky and illumined the whole *maidān* below. A similar display of the moon followed from a rocket. To close this display the artist produced a sun-like fire flower which went on whirling in the sky producing bright letters which could be seen distinctly and read by the spectators.

Thus came to an end this marvellous display of fireworks by the English artist "Karār," who was richly honoured and rewarded by the Nawabs present. All the spectators thanked the English for this excellent entertainment. The people then dispersed and went to their homes.

The display of fireworks about A. D. 1790 given by an English artist Karār before the Nawabs of Lucknow is important for the present history of fireworks of India. So far I have not discovered any evidence about such displays by European artists prior to A. D. 1790, before Indian spectators.

(16) In the *Hobson-Jobson* by Yule and Burnell (Edition of 1903, London, pp. 208-209) many dated references to the Divāli festival are recorded from A. D. 1613 to 1883. Among these references the following one contains a description of the Divāli illuminations accompanied with fireworks:—

A. D. 1820. The *Dewalee*, *Deepaule* or Time of Lights takes place 20 days after the *Dusseera* and lasts three days; during which there is feasting, illumination and fireworks. (T. Coats in *Tr. Lit. Soc. Bo. ii*, 211).

(17) The second marriage of Sayaji Rao II of Baroda was celebrated in A. D. 1820 with the use of fireworks costing about Rs. 3,000/—, as vouched by the following document in *Historical Selections* (Baroda Records) edited by G. V. Joshi, (Vol. VII, 1943, p. 925)

Letter No. 33, dated 28rd April 1820—Memo to Haribhakti for Rs. 18500/—, Out of this sum an amount of Rs. 3000/— was to be used for the preparation of fireworks:—

“३,००० बतलवाजी दारु कराववासी”

(18) Buchanan in his *Patna-Gaya Report*, published by the Behar Research Society, Patna (Vol. II, pp. 625-626) records the following remarks about the manufacturers of fireworks in Bihar about A. D. 1811:—

"Those who make fireworks are not superior to the *Atushbaz* usual in Bengal. The fireworks are chiefly employed at marriages. At other seasons the same people make gunpowder of which a good deal is used. The nations seem to delight in the noise of firearms and fire powder merely for pastime but many people in this district are constantly provided with arms and ammunition; as a defence against robbers or rather from family habits, considering themselves as born soldiers. They do not, however, parade in arms and few of them now appear in public with even swords."

(19) Edward Moor in his *Narrative* (of Operations against Tipu Sultan) London, 1794, gives a description of a rocket on p. 509 from Major Drom's *Glossary*.

(20) In the *Ājñāpatra* of Rāmacandra Nilakanṭha Amātya (edited by Urdhwareṣhe) there are several references to *Bāṇa* (rocket). This document is dated A. D. 1716.

(21) A small booklet called "दीपवाली बहार" or "अक्षिकीर्वा" by Lakṣmaṇa Pāmji Khopkar (Bombay, Anglo-Vernacular Press), 1886 records the methods of manufacturing different fireworks for Divālī celebrations. The materials mentioned in this booklet are:—

- (1) सोरा (सुर्पावार) —
- (2) गंधक — Sulphur,
- (3) कोयला — Coal of खेर, तूर, आचाडा, देवदार, एरंड, मिरची, निवहुंग.
- (4) बीड —
- (5) मनझील —
- (6) हरताळ —
- (7) कापूर — Camphor,
- (8) गुळी —
- (9) सुरमा — Antimony.

Fireworks for which formulas are given in the booklet are:—

- (1) नळे — (मोतिषा, चमेळी, शेबंती, जानार, मुरु, बैठकी)
- (2) फुलबावी
- (3) चन्द्रज्योत (white, red, green)
- (4) मुरमुन्या
- (5) बाण
- (6) बर्या
- (7) जावावाची दारु
- (8) बंदुकीची दारु

(9) सफेद तारे

(10) डाल तारे

(11) चिचुंदि

Many of the ingredients for the manufacture of fireworks mentioned in the above booklet are also found in the Sanskrit formulas for fireworks (c. A. D. 1500) recorded in the *Kautukacintāmaṇi* by Gajapati Pratāparudradeva of Orissa already referred to by me.

(22) An article on the manufacture of fireworks for Divali celebrations has been published in the Marathi magazine *Udyama* of Nagpur for October 1936, pp. 666-668. The fireworks mentioned in this article are :—

(1) आतपबाजी (white, blue, red, purple, green)

(2) टिकल्या

(3) फुलझडी

(4) फुलबाग्या

(5) मुईनळे

(6) चंद्रज्योती

(23) The modern Marathi poet Keśavasuta refers to fireworks in one of his poems as follows :—

“मोठे बाण ही चंद्रज्योती मधुनी त्या फूलबाग्या नळे”—के. १२१

(See p. 1808 of *Śabdakośa* by Date and Karve)

(24) The following Marathi printed books about fireworks have been kindly brought to my notice by my friend Shri C. G. Karve¹⁹ :—

(1) अग्निक्वीडा by Gaṇeśa Bābājī Māṭe (Litho Press, 1871).

(2) अग्निचमत्कार by Govinda Morobā Karlekar (Litho Press, 2nd edition, 1889).

(3) अग्निक्वीडा by Rāṅganātha Sakhārāma Lāṭe (1894).

(4) आतपबाजी by Śaṃkara Yajñeśvara Garge (1927).

Information about fireworks has been given in such Marathi works as “हुशरकलासंग्रह,” “उपयुक्तकलासंग्रह,” “उपयुक्तकलाकलाप,” “विविधकलासंग्रह,” etc.

(25) Shri V. K. Bhavne in his recent book called “पेशवेकालीन महाराष्ट्र” Poona, pages 362-63, makes some remarks on the आतपबाजी or fireworks in use during the Peshwa Period and in particular during the reign of Peshwa Sawai Madhavarāo. The names of fireworks given in these remarks are :—

19. I am thankful to Shri Karve for the trouble taken by him in searching for printed Marathi writings on fireworks.

- | | |
|----------------------|-------------------|
| (1) तावदानी रोषनाई | (8) बाण |
| (2) आकाशमंडळ तारांगण | (9) पाणकौबडी |
| (3) चादरी दारुकाम | (10) हातमळे |
| (4) नारळी झाडे | (11) कोठ्याचे नळे |
| (5) प्रभाचमक | (12) फुलवाच्या |
| (6) कैचीची झाडे | (13) मइताफा |
| (7) बादलगजे | |

In concluding my notes on the history of fireworks in India I have to request other scholars to supplement them with additional evidence from datable sources. In the present paper I have recorded my evidence about the history of fireworks in India and provided it with the background of the history of fireworks in China and Europe as recorded by other scholars. I shall welcome evidence about the use and manufacture of fireworks in India prior to A. D. 1400 from any source, Indian or foreign. I want in particular evidence on the following points connected with this problem:—

- (1) What person or persons brought the knowledge of fireworks to India?
- (2) What is the exact chronology of the transmission of fireworks to India?
- (3) Is there any evidence in Chinese, Persian or Arabic sources about the introduction of fireworks in India?

4. The Mounted Bowman on Indian Battle-Fields — From the Invasion of Alexander (B. C. 326) to the Battle of Panipat (A. D. 1761) *

J. RUSSELL SMITH in his article ¹ on "*Grassland and Farmland as Factors in the Cyclical Development of Eurasian History*" makes the following remarks about the curious and striking part played by the horse from the steppes in man's affairs in Eurasia :—

(1) BISHOP thinks the Scythians may have been the first effective cavalrymen. Armed with a *Compound* ² bow, which seems to have been an invention of the north, a cavalryman could ride circles around a charioteer. Hence the use of chariots in war declined in the near-east after the Assyrians, in the ninth century B.C., adopted cavalry from their enemies the Scythians.

(2) The chariot was distributed to Ireland and Korea between 2500 and 1000 B.C. After centuries of using the chariot as an instrument of war-fare men began to fight from the back of the horse. But it was more centuries before the stirrup was invented.

(3) Early uses of the horse sift down to this—meat supply, milk animals, assissant to the hardaman, the pet of princes, for pageantry, religious ceremonies, and war—especially war.

(4) The horseman with a two-piece bow was the greatest "blitz" before gunpowder. This bow seems to have brought cavalry to the fore. The horse-man with a lance was not so potent. This bow brought the horse to his Golden Age in the affairs of men. From the beginnings of

* Bulletin of Deccan College Research Institute, Vol. VIII, Nos. 1-2, pp. 24-45.

1. See *Smithsonian Report* for 1944, Pages 357-384. Publication No. 3792 of Smithsonian Institution, Washington, D. C., 1945.

2. Vide *Technical Arts and Sciences of the Ancients* by Albert Neuburger (Eng. Trans. by Henry L. BROSE, 1900; Methuen and Co. London) pages 218-221 (The Bow, the Crossbow and Ballistic Machines). According to BROSE the *Compound Bow* was made of the two pieces of the same material joined together. The *Composite Bow* was made of a combination of different materials. The following points from NEUBURGER'S remarks may be noted here :—

(1) The Simple Bow is the oldest. (2) The Wooden Bow was made of the yew tree or *taxus*. (3) Odysseus carried a Composite Bow made of horn. Long before Homer the Composite Bow was used by the Egyptians (Figure 258). One relic of this Bow dates from the time of Ramses II (13th cent. B. C.) and another from an Egyptian tomb of 7th cent. B. C. The Composite Bow comes from Asia (Fig. 289) and is made of horn, wood and sinews. It can shoot an arrow as far as 1000 yards and can shoot right through a lion. " This achievement cannot be equalled by the heavy Colt revolver used by the American army. "

Cavalry with the Scythians about the Ninth Century B.C. to the date of the effective use of gunpowder the *Cavalryman* of the Eurasian grasslands almost continuously harassed the settled cultures upon the grassland rim and smashed them at will.

(5) In the 9th century A.D., some one, apparently in France, invented the horse collar and traces. Then horses could pull a load and enter the economic realm.

(6) The great Wall of China was built to stop the marauding mounted bowmen of the Steppes between the 7th and 3rd centuries B.C. It is a monument to the horse.

(7) Gun-powder³ and the railway reduced the grassland man to impotence.

I am concerned in the above remarks with the importance of the mounted bow-man who dominated war-fare for hundreds of years in human affairs on account of his mobility as a fighting unit. Accordingly I propose in this paper to record some references to the mounted bow-man or the use of the bow and arrow made by foreign cavalry in ancient and mediaeval periods of Indian history.

(1) In a treatise on archery called the *Dhanurveda* (MS⁴ No. 54 of 1886-92 in the Govt. MSS Library at the B. O. R. Institute, Poona) the author describes the शार्ङ्गधनुः and its uses as follows:—

folio 2— “शार्ङ्गं पुनर्वनुर्दिव्यं विष्णोः परममायुधम् ।

वितस्त्रिमसत्समानं निर्मितं विश्वकर्मणा ॥

न स्वर्गे न च पाताले न भूमौ कस्यचिद्वरे ।

तदनुर्ध्वंशमायाति सुस्वैकं पुरुषोत्तमम् ॥

3. As regards the use of Guns and Gun-powder in India from A. D. 1400 onwards, see my article on this subject in the *Deccan Issue Volume*, Pages 115-124.

4. This MS is dated Samvat 1868 = A. D. 1812. Other MSS of *Dhanurveda* are No. 407 of 1887-91 and No. 589 of 1875-76. Some particulars from these MSS may be noted below:—

(1) No. 407 of 1887-91—called “शिवोक्त धनुर्वेद” in the Colophon.

—verse 5 at the beginning refers to “वीरचिन्तामणि”—verse 1 reads:—

“ईश्वरोक्तात् धनुर्वेदात् ध्यासेनापि सुभाषितात् ।

पद्यान्याख्याय रचितो ग्रन्थः संक्षेपतो नया ॥ १ ॥”

(2) No. 589 of 1875-76—All the above details are found in this MS but the Colophon reads:—

“एते शिवधनुर्वेदस्य भगवतो व्यासस्य । इति शार्ङ्गधरविरचितायां चिन्तामणिर्नाम्ने धनुर्वेदस्य परिच्छेदः ॥”

(3) No. 54 of 1886-92—The text of this MS is same as those of the above two MSS but some portions found at the beginning and ends of the above two MSS are missing in this MS. The colophon reads:— “इति युद्धविधिः इति धनुर्वेदः.”

पौरुषेयं तु यच्छास्त्रं बहुवस्परशोभितम् ।
चित्तस्तिमिः सार्धं यद्भिर्मितं सर्वायैसाधनम् ॥
प्रायो योज्यं धनुः शार्ङ्गं गजारोहाश्चसादिनाम् ।
रथिनां च पदातीनां वांसं चापं प्रकीर्तितम् ॥
इति धनुःप्रमाणम् । ”

The concluding verse of the above extract tells us that शार्ङ्गधनुः is to be used by warriors on elephant's back (गजारोहाः) and cavalymen (जयसादिनः). It also tells us that वांस चाप or a bow made of वंस or bamboo is to be used by warriors in the chariot (रथिनां) and foot-soldiers (पदातीनां).

Folio 7—The following extract prescribes how the war chariot is to be equipped with *four bows* (कामुंकाणां चतुष्टयं) and 400 arrows in quivers along with other weapons viz. —

खड्ग, गदा, शक्ति, परिध, मुद्गर, नाराचान्, परशु, पट्टिश, चर्म, कुंत etc.

“रथे च भारवेज्जं कामुंकाणां चतुष्टयम् ।
चतुःशतानि बाणानां वृणीरोधं प्रपूरयेत् ॥
खड्गं चर्मं गदां शक्तिं परिधं मुद्गरं तथा ।
नाराचान्ताञ्च कुंतं पट्टिशादींश्च भारवेत् ॥ ”

One who has no chariots or elephants should ride his horse⁶ with the quiver at his belt and equipped with खड्ग, शक्ति and धनुः (bow) :—

“न रथा न गजा यस्य सोधमेव समारुहेत् ।
कटिवद्भैकतूणीरखड्गशक्तिधनुर्मुतः ॥ ”

Folio 8 — Under सुदृढविधि the author informs us that *mounted bowmen* (शार्ङ्गं धनुर्धराः तुरगारूढाः) become irresistible on the battle-field :—

“धनुः संगतिं संशुद्धा यस्मिन्मुल्लङ्घ्यं (म)लाः ।
अ(या)कणं पति(लि)ता योधाः संग्रामे जयवादिनः ॥
परस्परानुरक्ता ये योद्धाः शार्ङ्गधनुर्धराः ।
सुदृढास्तुरगारूढास्ते जयति इमे रिपून् ॥ ”

Runaways from the battle-field should not be hunted by the powerful warriors for the reason that such men are likely to be infused with courage owing to their desperate condition :—

“भीहः पलायमानोऽपि नान्वेष्टव्यो बलीयसा ।
कदाचिच्छृतां वाति मरणे कृतनिश्चयः ॥ ”

6. Evidently preference was given to chariots and elephants as vehicles in warfare. The combination of the horse and a bowman, in spite of its advantage, was not looked upon with favour by Indians.

The extracts ⁶ quoted by me fully support the following extract on p. 97 of Prof. V. R. DIKSHITAR's "War in Ancient India" (Macmillan, Bombay, 1944) :—

"In WILSON's words, 'the Hindus cultivated archery most assiduously and were very Parthians in the use of the bow on horseback.' ⁷ One feature of this weapon was that it could be handled by all the four classes of warriors."

Prof. DIKSHITAR quotes Arrian's *Indika* on the mode of equipping Indian soldiers for war but this quotation refers to foot-soldiers carrying bows and not the use of the bow by the cavalry.

MITRAMISRA (C. A. D. 1610-1640) in his encyclopaedic work *Vīramitrodaya*, in several divisions called "*Prakāśas*," refers to several weapons of war (नागानुपलक्षण प्रकरण) in the *Lakṣanaprakāśa* (Vol. XX of Chowkhamba Sans. Series, Benares, 1916). In the account of these weapons he devotes pages 273-292 to *Dhanurveda*⁸ or science of archery. The authorities quoted in this account are :—विष्णुधर्मोत्तर, वैद्यकतन्त्र, त्रैयम्बक धनुर्वेद, राजविजय, वीरचिन्तामणि धनुर्वेद. Much of the matter of this section is drawn from the वीरचिन्तामणि धनुर्वेद represented by five MSS in the Govt. MSS Library at the B. O. R. Institute. The reference to the use of the bow on horse-back recorded by MITRAMISRA is found in the extract from the वीरचिन्तामणि धनुर्वेद quoted by me at the beginning of this paper viz.

“शाहं पुनर्धनुर्दिव्यं ... । प्रायो योग्यं धनुःशाहं गजारोहाश्चक्रिणाम् ।

रथिनां च पदातीनां वाशं चापं प्रकीर्तितम् ॥”

6. I have quoted these extracts from three MSS of the title धनुर्वेद in the Govt. MSS Library at the B. O. R. Institute. The text of this work is also represented by two more MSS in the above library viz.—

(1) No. 133 of 1892-95—वीरचिन्तामणि धनुर्वेद—Dated Saptat 1756 = A. D. 1679—copied at “जलालाबाद”—reads as follows :—

“इति श्रीद्रोणमाधित वीरचिन्तामणि धनुर्वेद समाप्तः”

(ii) No. 62 of A. 1833-34—The title on the label is वीरचूडामणि which is perhaps a misreading for वीरचिन्तामणि—

The colophon reads :—

“इति श्री बाहुजकुलार्ककर श्री अदरगहमल्लामण—

श्रीविठ्ठलदासविलासे धनुर्वेदनिर्णयप्रकाशः”

7. I have not seen the authorities on which WILSON's reference to the Indian use of the bow on horse-back is based.

8. Somelvara (A. D. 1180) in his मानसोल्लास (Vol. II, G. O. Series, Baroda, 1939) pp. 162-163, deals with धनुर्वेदा and its tests but there is no reference in it to the use of the bow on horse-back.

In the section on swords (खड्गप्रज्ञप्ता), which follows the *Dhanurveda* section, MITRAMISHRA quotes from the औशनस धनुर्वेद (p. 293). This quotation contains the following stanzas :—

“ क्षिती रणे वाजिनि कुन्धरे वा
गृहे द्रुमे नागरके प्रभादे ।
सर्वत्र सर्वस्य च भारविन्द
परायणं स्वाद् बभिरिव निखन् ॥
धनुर्विह शरपातादेव वै हन्ति शत्रून्
दहति रिपुसमूहं वाजिवह्निर्वेन ।
सुभटकरगतस्तु क्षिप्रमम्बासमात्रे
क्षमयति रिपुमेनां पातयोगेन खड्गः ॥ ”

In the first stanza the all-round use of the *Sword* is emphasized, while in the second the use of the *Sword* on the battle-field is indicated. Perhaps the line “ धनुर्विह शरपातादेव वै हन्ति शत्रून् ” has a reference to footsoldiers using the bow referred to by Arian in his *Indica*. The line “ दहति रिपुसमूहं वाजिवह्निर्वेन ”, which states that the fire of cavalry burns the hostile army by its speed, refers only to the extreme mobility of the horse. If, however, the entire second stanza is taken to be the description of a mounted सुभट or expert warrior armed with bow and arrows along with sword, we have here an admirable description of a mounted bowman. The subsequent stanzas in the quotation from the औशनस धनुर्वेद establish the superiority of the sword on the battle-field as follows :—

“ मतङ्गावस्थो दययाजिनो वा
शरक्षये शस्त्रगणक्षये च ।
समस्थितो वा विपमस्थितो वा ।
नरोऽसिना मर्दयतीह सर्वान् ॥
स्वच्छन्दे चापमङ्गे च विरपस्व विवाजिनः ।
शत्रुमम्बावलीनेस्य नान्यत् खड्गात् परावणम् । ”

In all disadvantageous situations created by the exhaustion of the supply of arrows and other weapons the warrior, whether mounted on an elephant, a chariot or a horse, can kill all who oppose him, by his sword alone. Even when the bow is broken and the warrior is dislodged from his chariot or horse, the sword alone is the resort of such a warrior surrounded by the army of the enemy.

The treatises on *Dhanurveda* from which I have noted some references to the mounted bowman are not very old. It is, therefore, difficult to say whether the Indian cavalry before about 500 B. C. used the bow

from the horse-back. RUSSELL SMITH states that "*Scythians* may have been the first *effective* cavalrymen " because they were armed with a *compound bow*. If this statement is correct are we to presume that the *use of the bow from horse-back* was adopted by the Aryans in India from the Scythians? "The Assyrians in the *ninth century B. C.* adopted cavalry from their enemies the Scythians" — states RUSSELL SMITH. The Aryans who came to India brought the domesticated horse about 1600 B. C. and these "horsed-warriors defeated the elephant-armies of the natives of India" observes Mr. M. S. RANDHAWA in his recent article on the "Role of Domesticated Animals in Indian History." ⁹ Mr. RANDHAWA states that according to PEAKE and FLEURE the horse was first tamed in the Steppes of Central Asia and South Russia, which formed an immense grassland, where Erzewalskis horse is still found wild. If the Aryans used "the trained horse and the sword" against the elephant armies of the natives of India we have to inquire at what stage of their history they picked up the *use of the bow on horse-back* and from whom? Was it from the Scythians prior or posterior to their invasion ¹⁰ of India c. 150-140 B. C.?

In the account of the Bow and Arrow given by Mr. G. T. DATE ¹¹ he discusses the following topics:—

(1) Use of the bow by all warriors of the world in the early stages of civilization.

(2) All ancient Indian warriors were expert shooters with the bow (e. g. the skill of Śrāvaṇa of the *Rāmāyaṇa* and Arjuna of the *Mahabhārata* in archery).

9. Vide p. 10 of *Science and Culture*, Calcutta, July 1946. The chronology of the *Horse and Cow Culture of Aryans* given by Mr. RANDHAWA is as follows:—

c. B. C. 1600—The domesticated horse brought to India by the Aryan nomads—No evidence of horse on seals of Mohenjo Daro nor any bones of horse discovered.—The horse was domesticated even before 6000 B. C.—The training of the horse for war caused a great crisis in human history.

326 B. C.—Alexander's invasion of Northern Punjab demonstrated the superiority of the horse over the elephant in warfare.

1st century A. D.—The horse had established its superiority over the elephant as far east as Mathura as proved by a Kushan sculpture showing a procession of Horses with the elephant humbly following.

13th century A. D.—The horse-period reaches its acme in the horse-empire of the Mongols.
16th century onwards—The sailing ship of the Europeans put land transport into the background.

10. Vide p. 277 of SMITH: *Early History of India*, Oxford, 1914.

11. Vide pp. 11-15 of *Art of War in Ancient India*, Oxford University Press, London, 1922.

(3) Similarity of the bows and arrows used by Vedic Aryans and Eastern Iranians.

(4) There was no material change in the Vedic bow during the Epic period.

(5) The *Arthaśāstra* refers to four kinds of bow, some varieties of arrows, bow-strings etc.

(6) The *Bṛhat Śārṅgadhara Paddhati* deals with the bow and arrow in detail in its account of weapons.

(7) Certain sigas of Indo-Sumerian Seals look like arrows.

(8) The bas-reliefs of Sanchi illustrate some of the weapons.

(9) Statement of the Greek historians that Indians used heavy bows.

(10) Representations of the bows on coins of *Candragupta II* and *Kumāra Gupta I* (shooting with the bow and arrow).

(11) Dravidians knew archery from the beginning of their written history.

(12) The *Agnipurāṇa* gives an account of archery.

In the discussion of the above topics Mr. DATE does not refer to the use of the bow on horse-back. In his account of "War Animals and War Vehicles" Mr. DATE refers to the following points which have a bearing on my present inquiry about the use of the bow on horse-back:—

(1) The Aryan invaders of India brought the Turkoman horse ¹² with them to India (see *JRAS*, 1919, p. 507).

(2) During the Vedic period the horse was used mainly for riding, though there are some references to riding in battle.

(3) The Dravidians used the horse for riding.

(4) In the *Mahābhārata* time the horse was used in the army, although no word equivalent to cavalry could be found. Soldiers on horse-back fought alone and were treated as an inferior fighting force.

(5) By the time of Alexander's invasion the Indians had a respectable cavalry.

(6) Poros had 4000 horsemen (see p. 102 of *Invasion of Alexander*).

(7) The horse was never regarded in Ancient India as a superior fighting unit, and elephants and chariots occupied a position higher than cavalry.

12. Vide DR. M. B. PITHAWALLA'S remarks on " Role of Animals " in the Early Aryan Home and settlements (*Indian Geographical Journal*, Karachi, October-December, 1946). The horse was a native of the Syr-Amu Darya doab which was the most likely Home Region of the ancient Aryan Family. Its name has gone into the surnames of the Iranian heroes and Kings, e. g. *Zerkasp*, *Arjasp*, *Gushasp* etc.

(8) The defects of the *chariot* were revealed more than once in combats with foreigners.

In his above account of horse as a war-animal I find no reference to the use of the bow on horse-back by Ancient Indians of Alexander's time. In fact Poros was defeated by the mounted bow-men of Alexander at the Battle of Hydaspes. In this connection VINCENT SMITH observes as follows (p. 64 of *Oxford History of India*, 1928) :—

" The elephants on which Poros had relied proved unmanageable in the battle and did more harm to their friends than to their foes. The archers in the chariots were not a match for the mounted bowmen of Alexander ; and the slippery state of the ground hindered the Indian infantry from making full use of their formidable bows, which they were accustomed to draw after resting one end upon the earth and pressing it with the left foot." 13

It is clear from the above evidence that the superiority of the mounted bowmen of Alexander over the infantry bow-men of Poros was clearly demonstrated to the Indians at the Battle of Hydaspes in B. C. 326. It is, however, surprising that inspite of this demonstration Indians did not adopt the use of the bow on horse-back in their war-fare in succeeding centuries. Consequently it has become difficult to get any references to mounted archery in Sanskrit texts of the early period.¹⁴

In the *Holy Bible* (New Testament, Revelation, Chapter 6) I have traced the following references to the mounted bow-man :—

" 2. And I saw, and behold a white horse : and he that sat on him had a bow, and a crown was given unto him : and he went forth conquering and to conquer."

Really the mounted bow-man has gone forth through centuries of history "conquering and to conquer !"

13. See p. 82 of *Oxford History of India* (1928)—VINCENT SMITH, speaking of the equipment of the army during the Maurya period observes :— " Each horseman was armed with two lances resembling the Greek *Samia* and was protected by a buckler. The principal weapon of the infantry was a straight broad sword suspended by a belt from the shoulder ; javelins and bows and arrows were additional arms. The arrow was discharged with the aid of pressure from the left foot on the extremity of the bow resting on the ground and with such force neither shield nor breast-plate could withstand it ". (See the picture of the of *Vaidika* bow reproduced by SMITH on this page).

14. DR. R. K. MOOKERJEE in his " *Chandragupta Maurya and His Times* (Madras University, 1928) refers to some sculptures representing soldiers as follows :—

P. 276 — Sculptures of soldiers waving swords, bows and arrows on Sanchi torse (1st cent. A.D.).

At this stage of our inquiry I have to record the following reference to mounted-bowmen in the *Ādiparvan* of the *Mahābhārata*¹⁵ (B. O. R. Institute, Critical Edition, I, 124, 24) :—

“ ते स्म दृश्याणि विविधुर्बाणैर्नामाङ्कशोभितैः ।

विविधैर्बाणैर्वोत्सृष्टैरुद्यन्तो वाजिभिर्द्वयम् ॥ २४ ॥ ”

I have to request other scholars to point out to me some more references to mounted archery from the *Mahābhārata*,¹⁶ the *Rāmāyaṇa* or any other Sanskrit texts of the early period say before A. D. 500. If Droṇācārya and his pupils in archery knew the use of the bow on horse-back as early as the *Mahābhārata* war we have to explain why Porus and his cavalry did not adopt it in practice against the mounted bowmen of Alexander. I strongly hope that our *Mahābhārata* scholars will explain

—“ The bas-reliefs represent nearly all the foot-soldiers as archers, which is in accord with the statement of Megasthenes. ”

P. 277.—In the foreground of the picture are three warriors armed with Parthian bow and short straight sword of Roman shape;—they also wear cross-straps for carrying their quivers.

DR. MOOKERJEE speaks of Indian soldiers fighting in Europe in the 6th century B. C. “ As early as 480 B. C. the army of Xerxes which invaded Greece comprised an Indian contingent clad in cotton garments (probably *Sātrākṣāṇṭaka* of Kauṭilya) and armed with cane bows and iron-tipped cane arrows. ”

15. In the account of the display of skill in archery in the *Jatugrahadākṣaparva* of *Ādiparvan* the reference to mounted bowmen is traced in verse 24. S. C. MUKHOPADHYAYA in his English Trans. of the MBH. (Calcutta, 1899, pp. 278-279) translates this verse as follows :—

“ The princes riding on fleet horses began to pierce the targets, quickly discharging various arrows on which their respective names were beautifully engraved. ” (In the Chitrakala Edition of *Ādiparvan*, Poona, 1939, we have the reading विमिदुः for विविधुः and उद्यन्तौ for उद्यन्तो in verse 24). In the following verses which follow the use of the bow from the chariots is referred to :—

“ कृत्वा धनुषि ते मार्गान्नचर्यासु चासकृत् ।

गवष्टुष्टेऽश्वष्टुष्टे च निपुदे च महाबलः ॥ २७ ॥

यहीतल्लङ्घनमणिस्ततो मूयः प्रहारिणः ।

तदमार्गान्पथोद्दिशंश्चेरुः सर्वासु भूमिषु ॥ २८ ॥ ”

16. J. TALBOYS WHEELER in his *History of India* (London, 1880), p. 6, refers to “ *Public Exercises* ” described in the *Mahābhārata* as follows :—

“ Drona and his son Atvathāma then entered the arena in white garments, and chanted the praises of Indra and the gods. The princes followed with their weapons in their hands and kissed the feet of their preceptor. They began by shooting arrows at a batt, first on foot, and afterwards from horses, elephants and chariots. ” (Cf. MBH. I, 124, 27—“ कृत्वा धनुषि ते मार्गान्नचर्यासु चासकृत् । गवष्टुष्टेऽश्वष्टुष्टे च निपुदे च महाबलः ॥ ”).

this riddle some day. For the present I venture to suggest that the reference to *mounted archery* appearing in the text of the Mahābhārata has been inserted at a time, when Indians came to know it as a result of their contact with Scythians or Sakas, who invaded India about 150-140 B. C.

Though Indians did not develop the art of using the bow on horse-back, foreigners from Central Asia residing in India practised it long prior to A. D. 500 as will be seen from the following evidence :—

RAMCHANDRA KAK in his *Ancient Monuments of Kashmir* (London, 1933) describes in detail the excavations at Harwan, a village about 2 miles beyond the Shalimar garden in Kashmir. In these excavations a wonderful pavement of the courtyard round a temple has been discovered. This pavement consisted of large moulded brick tiles, having various shapes and different patterns (Plate XIX). There are several pictures stamped on these tiles, among which I find " archers on horseback ¹⁷ chasing deer and shooting arrows at them " as follows :—

Plate XXIII, 3 — " On a horse fully accoutred, horseman in armour riding at full gallop and drawing his bow. On his right side, attached to the saddle, hangs his quiver. Two ends of drapery flutter at his back. " *Kharoshthi numerals* 1, 4, 10 = 15.

Plate XXVIII, 14 — " A mounted hunter aiming an arrow at a fleeing deer. "

Do —, 18 — " Upper part of an archer wearing conical cap. "

Plate XXIX, 20 — " A huntsman with bow and arrow riding at full gallop. " *Kharoshthi numerals* : 1, 4, 20, 20, 20 = 65.

The pictures of the mounted bow-man on three different tiles leave no doubt that at the time the tile-pavement was constructed the use of the bow on horse-back was made by some residents of Kashmir, either native or foreign.

As regards the date of the tiles Mr. KAK observes as follows :—

Page 109 — (1) Each one of these tiles bears a number in *Kharoshthi* script.

17. These pictures of mounted bowmen hunting deer may be contrasted with Kālidāsa's description of King Duryānta (शाकुन्तल Act. I, 6) hunting a deer seated in a chariot and armed with bow and arrow (कृष्णसरे ददधुस्त्वयि चाधिस्वकाभुक्ते । मृगानुसारिणे साक्षात्सदयामौ च पिनाकिनम् ॥ ६ ॥). The ground was full of hollows, hence the charioteer slackened the speed of the chariot by drawing in the reins.—The mounted bowman on Harwan tiles chasing deer at full gallop apparently had no difficulties of the type experienced by Duryānta in his chariot hunting a deer.

(2) The *Kharoshthi* script ceased to be in vogue in north-western India about 5th century A. D. The tiles are, therefore, much older in date than this time.

Page 110 — (3) The date of the tiles, and of the diaper pebble masonry with which they are associated is "about A. D. 300."

(4) The above date is further supported by the following data:—

(i) The *physiognomy* and *dress* of men and women (on the tiles) are wholly unlike that of any races in Kashmir today.

(ii) The facial characteristics etc., *trousers* and *Turkoman caps* of the persons represented on the tiles show them to be *Central Asian*.

(iii) Kashmir had connection with *Central Asia* during the *Kushan Period*, when the Kushan rule extended from Mathura to Yarkand.

(iv) Some pious and prosperous Kushan must have built the Harwan shrine (with its tiled pavement).

"Among the *foreign decorative motifs* which reveal *foreign influence* are the figures of *mailed horse men* with flying scarves tied to their heads, which are strongly *reminiscent of the contemporary Sassanian art of Persia*."

The above evidence of the sculptures of about A.D. 300 depicting the mounted bowmen leads us to suggest that the reference to the mounted archery in the *Ādiparvan* of the *Mahābhārata* has been inserted during the rule of the Kushan or Indo-Scythian Dynasty in India (from about A. D. 30 to A. D. 225) or more broadly between c. B. C. 150 and 300 A. D., when the text of the *Mahābhārata* may have assumed a settled form. I now request our *Mahābhārata* scholars to see if this suggestion is acceptable to them.¹⁸

So far I have recorded the following evidence about the mounted bowmen on the Indian battle-field:—

18. My friend Rao Bahadur K. V. RANGASWAMI AYYANGAR of Madras writes to me in this connection in his letter of 22-7-1946 as follows:—

"I have seen in the Madura temple and in one or two other temples figures of horsemen armed with javelins and swords, but not bows. There are representations of *Satyabhāmā* using a bow, when seated on the shoulders of *Garutmān*. Rāma was seated on Hanumān's shoulders when he fought with Rāvaṇa. — These figures are of the late Vijayanagar period. — I do not remember any instance in our literature of archer cavalry and my impression is the same as that of Russell Smith, with the variation that I regard Persia, not Scythia as the original home of the mounted archer. You have selected an intriguing topic which has escaped (in spite of its importance) the attention of scholars till now."

(1) Defeat of Porus by the mounted bowmen of Alexander the Great (B.C. 326).

(2) Reference to the display of *mounted-archery* in the *Mahābhārata* (I, 124, 24).

(3) Reference to the use of *Śārīga* bow by riders of elephants and horses in the *Dhanurveda* (B. O. R. I. MS No. 54 of 1886-92 — “ प्रायो योऽयं धनुः शार्ङ्गं गजारोहाश्चसादिनाम् ”). This treatise also refers to “ शार्ङ्गधनुर्धराः सुरगारुडाः योद्धाः ” and prescribes *the use of the bow on horse-back by one who has neither chariots nor elephants* (“ न रथा न गजा यस्य सोऽयमेव समाह्वयेत् । कटि-चदेकत्णीरस्त्रसकिकचनुयुतः ”).

(4) Three pictures of *mounted bowmen* hunting deer on the tile-pavement (at *Harwan* in Kashmir) of about A. D. 300. According to RAMCHANDRA KAK these *bow-men on horseback* are not Indian but foreigners from Central Asia.

In Duarte Barbosa's account of Gujarat at the death of Mahmud Begada (A. D. 1515) recorded by M. S. COMMISSARIAT in his *History of Gujarat* (Bombay, 1939), Chap. XX, pages 354 ff., we find a detailed description of the *methods of warfare* adopted by the Sultan of Gujarat. The following points in this description are noteworthy:—

(1) The Gujarat sovereign employed a corps of *war-elephants* in accordance with Indian traditions; some of these animals were brought from Malbar and Ceylon at a cost of about £ 750 each.

(2) Three or four men seated in *howdahs* on each elephant used bows, arrows, hand-guns etc. against the enemy.

(3) The *cavalry* was composed of horses, bred in the country. The riders were *expert horse-men*, seated on high-pommelled saddles each carrying a strong round shield, two swords, a dagger, and a Turkish bow with very good arrows.

(4) The warriors were mostly *Persianized Turks*, with whom the Persian game *Changan* (Polo) was a favourite pastime.

It is clear from the above account of Barbosa that the *use of the bow on horse-back* was made in the Gujarat army of c. 1515 A. D. by *Persianized Turks* and not by Indians.

About 150 years later than Barbosa's observation of the *use of the Turkish bow on horse-back* by the army of the Sultans of Gujarat we have the following observations about the effective use of mounted archery recorded by Bernier in his *Travels* (A. D. 1656-1668), (Constable, London, 1891) :—

Pages 47-48 — Speaking of the army of Dara Shukoh used against Aurangzeb, Bernier observes :—

" The rest of the army consisted principally of *Cavalry*, armed either with *sabers* and those kind of *half-pikes* used by the *Rajpouts*¹⁹ (*Rajputs*); or with *sabres* and *bows and arrows* which latter weapon is generally used by *Mogols* that is (according to the present acceptation of the term *Mogol*) foreigners whose complexions are white, and who profess *Mahometanism*; such as *Persians*, *Turks*, *Arabs* and *Uzbeks*. "

The superiority of the mounted archery even over musketeers is further vouched by Bernier as follows:—

Page 48 — It cannot be denied that the *cavalry* of this country manoeuvre with much ease and discharge their arrows with astonishing quickness; a *horseman* shooting six times before a *musketeer* can fire twice. "

In our story of the mounted bow-man we have started with 326 B. C., when Alexander defeated Poros on the strength of his mounted bowmen, and come to about 1660 A. D., when the Mogol army, consisting of *Persians*, *Turks*, *Arabs* and *Uzbeks*, was still using the *Turkish bow* on horse-back with great force and advantage. It is a pity that the Indian soldiers failed to adopt this effective method of warfare, even when they had visible demonstration of its superiority during a period of about 2000 years !

From Bernier's account of the use of Turkish bow by the Mogol army we come to the *Battle of Panipat* (A. D. 1761) an exhaustive account of which has been recorded by Prof. T. S. SHEJWALKAR in his brilliant monograph "*Panipat: 1761*" (published by the Deccan College Research Institute, Poona, 1946). Speaking of the weapons employed by the *Marathas* and the *Afghans* at this battle, Prof. SHEJWALKAR observes :—

Page 89 — " Now a *cavalry* battle fought with *lance* and *sword* on the *Maratha* side and *musketry* and archery on the other side (*Afghan* side) began in good earnest. It is certain that the *Afghan* cavalry under Ahmad Shah had more *musketeers*, *match-lockmen* and *archers* amongst them than were to be found in the *Maratha* army. Each *Maratha* of note had possibly a *hand-gun* by his side but he had neither love for it, nor expertness at its use. He preferred *lance* and *spear* at a short distance to the clumsy²⁰ *bow* and *arrow* or heavy long *match-lock* of those days. "

19. Evidently the *Rajputs* in the Mogol army did not care to adopt the use of the bow on horse-back, which was a special feature of the Mogol warfare.

20. Contrast this statement with BERNIER'S statement that a horse-man of the Mogol army could shoot his arrows six times before a musketeer could shoot twice. *Lance* and *Spear* were good weapons at close range but they were not effective against mounted archery.

Page 98 — "Now the battle entered its most desperate stage. The fight was a close combat with sword, spear, lance, dagger and knife "by Ahmad Sultan's good fortune" an arrow struck Vishwasrao killing him outright."

The effect of the death of Vishwasrao had a disastrous effect as we learn from the subsequent account of this battle. I presume that the arrow that killed Vishwasrao was from the mounted bow-man from the Afghan cavalry.

It will now be seen from what has been said and recorded above that from B. C. 326, when the mounted bowmen of Alexander defeated the Indians under King Poros upto A. D. 1761, when the mounted-bowmen of Ahmad Shah Abdali routed the Maratha army, the Indian soldiers and their sovereigns did not care to study and practice mounted-archery inspite of its demonstrable superiority even over the crude muskets of Shivaji's time.²¹

21. In the *Ajibpatra* of Bāmacandra Nilakapiṭha Amātya dated 21st November 1716 he includes archers (तिरंदाजी) in the formation of the *Hujarat* or standing army of the Maratha king (See p. 17 of *आज्ञापत्र*, ed by V. G. Urdhvarepe, Indore, 1929 —

"आषी हुजरत सत्रावी, लष्कर, हशम, आडाव, बंदुकी, तिरंदाजी, करोल, असे पंचरुद ब्रमाण ठेवावे." P. 7 — "लष्कर, हशम, बंदुकी, तिरंदाब, आदिकरून... वारदान ठेऊन etc.)

Here the musketeers (बंदुकी) and archers (तिरंदाब or तिरंदाजी) are mentioned side by side, but the archers mentioned here are foot-soldiers armed with bows and not mounted bowmen. — For the use of archery in England upto the time of Henry VIII of England (A. D. 1491-1547) see article on *Archery* in the *Encyclo. Britannica*.

5. The History of the Stirrup in Indian and Foreign Horsemanship—Between B. C. 852 and 1948.*

The horse has been the friend of man from remote antiquity in peace and war. The Aryans in India have made use of the horse from the time of the *Rgveda* up to the present day for offence and defence. In the military history of India as also that of the people of the other nations of the world the history of cavalry is associated with deeds of heroism and romance, which fill many pages of the history of the world. The use of the cavalry in India from the Mauryan times upto the present day has been proved by historical records of the different periods of Indian history. The importance of the cavalry ceased, however, in the recent second great world war (1939-1945) owing to the use of armoured cars, aeroplanes and other modern scientific weapons of warfare and finally came the *Atom Bomb*, with its mysteries and miracles, not to say an undreamt feeling of horror which still pervades the modern civilized world.

Whatever be the future military weapons of the so-called civilized nations of the world, the respect for the horse, which has been the friend of man for more than 4000 years, can never disappear from the human breast. The cultural history of the horse has been as enchanting as its military history. The Central Asia has been the home of horses for thousands of years and some of the races of antiquity like the Sakas or Scythians were expert riders, who made use of the bow and arrow from horse-back and hence were found invincible in land-warfare wherever they went.

The history of Indian horsemanship is quite a fascinating subject for the student of Indian military history. The taming of the horse, its use for riding or carriage purposes, the care of the horse, the selection of horses for carriage and such other matters connected with horse-culture and horse-breeding have been considered at great length in Indian and foreign books on horse-craft. I have read many works on the *अश्वसुर्वेद* and allied subjects but have failed to notice in them any reference to the *stirrup*, with the history of which I propose to deal in the present paper. My evidence though scanty is sufficient to establish the antiquity of the stirrup for more than 2500 years. Its appearance in Indian history appears to be later than about 100 B. C.

* B. I. S. Mandal Quarterly, 1948, pp. 1-14.

There is no word for the *stirrup* in Sanskrit or Prakrit. Mr. Apte in his *English-Sanskrit-Dictionary* (2nd Edition, p. 413) mentions "पादग्रहणी, पादधारणी" as equivalents for the *stirrup*. Evidently these are coined words. In his *Sanskrit English Dictionary* he does not record these words and their meanings. The words for the *stirrup* in the different vernaculars of India are being collected by my friend Dr. Siddheswara Verma and they will be recorded by me or Dr. Verma in a subsequent paper on this subject.

The absence of any Sanskrit word for the *stirrup* may suggest its foreign origin, though we cannot say that the *stirrup* was quite unknown in India even in pre-Musalman times. Unfortunately I have not found any literary evidence about its use by Indians except the following extract in the section on the game of Polo (*तुरगवाद्यालीविनोद*) in the encyclopaedic Sanskrit work called the *मानसोद्धान* or *अभिलषितार्थचिन्तामणि* composed by the Cālukya King Someśvara about A. D. 1180 :—

While describing the horses to be made ready for the royal Polo, Someśvara refers to "पादाधारैः" or *Stirrups* of gold, hanging down on both the sides of the horse —

(Page 221 of *मानसोद्धान*, Vol. II, Baroda, 1939)

— " तानेवं शिक्षितान्धानादायात्यन्तमुत्तमान् ॥ ८३ ॥

सज्जीकृत्याञ्च पथनिर्दिष्टदन्तनिर्मितैः ।

... ..
पादाधारैश्च सौवर्णैर्लम्बिभिः पार्श्वयोर्द्वयोः । "

Page 224 — Pair of stirrups is referred to as "पादाधारयुगं" in the following verses :—

— " अन्तर्वेलां समाकुप्य बहिर्वलां (ला) कृताश्रयः ।

रदोक (रु) अलङ्कृत्य स्थिरहस्तोऽश्वपासनः ॥ १८ ॥

विस्तृतोरस्थलश्चैव बाणकणौ प्रदन्तद्वयम् ।

अङ्गुष्ठाम्बेन समीक्ष्य पादाधारयुगं रदम् ॥ १९ ॥ "

In the above extracts of c. A. D. 1180 the term "पादाधार" for the stirrup appears to be a coined one like "पादधारणी" coined by Apte as we have seen above.

The Persian name for Polo is *Chaugān* or horse-golf. For many centuries it was the game of Kings and Courts over all Mahommedan Asia. (Vide p. 191 of *Hobson-Jobson* by Yule and Burnell, London, 1903). In the Middle Ages this game came from Persia to Byzantium sometime

before "the beginning of the 8th century." There are constant metaphors about this game in Persian literature. The fullest description of the game as played at Constantinople is given by *Johannes Cinnamus* (c. A. D. 1190). It remains to be proved if this game called "दुरगवाहली बिनोद्" by *Someśvara* was introduced into India after the Muslim conquest of Sind in A. D. 712 or earlier. At any rate the use of the *Stirrup* in the game of Polo as played at the *Gālukya* court about A. D. 1180 is very important as it proves the currency of the stirrup in Indian horsemanship more than 800 years ago.

Another reference to the *Stirrup* is found in the lexicon *राजव्यवहारकोश* (Poona, 1880) prepared by *Raghunātha Paṇḍita* by order of *Shivaji the Great* about A. D. 1676. In the section of this glossary or lexicon, which is called *चतुरङ्गवर्ग* dealing with military terms current in the 17th century we find several terms about the cavalry and horsemanship including the accoutrement of the horses, such as the following with their explanations in Sanskrit:--

पागा = मन्दुरा
मिरालोर = अश्वरक्षकः
हम्प = पर्यायी
शाहलीर = ज्ञाविक
रिक्वदार = तोत्रधरः
काबाडी = घासवाहकः
मालबंद = खुरत्रयधकः
अन्तर्गलि
अन्त्र० } = परिस्त्रोमः
दशामन = प्रीवायन्धः
गडखोल = निगाळः
भोवरकडी = निगालवल्लयम्
चमड् = शिरोदशधारणम्
पाषबंद = पादबन्धः
मुग्मासा = पाशकः
दस्कला = चर्मनिगड
नाल = लोहनिगड
सरोसर = प्रोथचर्म
लगास = खलीनकम्
तुर्कमान = खलीनरश्मि
लोगीर = कल्याणम्

भीडन = तुरगासनपृष्ठम्
हणा = तुरगासनकुण्डा
पेसबंद = पुरोबन्धः
जेबेन्द् = सीङ्गतादनी
शिकबंद = कुक्षिरङ्गुः
साख्ता = जघनपञ्चकम्
कुंदणा = गुन्धः
इरहा = मणिः
चंग = किङ्किणी
सहका = चामरम्
जलाजल = पुरःकिङ्किणिका
सर्वली = शिरधर्म
लाले = बोधबन्धनम्
रिक्वी = भारोहिणी
रिक्वीबदाल = (भारोहिण्याः) चर्म
हुमची = पुच्छबन्ध
तंग = कट्यबन्ध
तंगकडी = कुक्षिवन्धवल्लयम्
पुस्तंग = वरत्रा
इयासा = ग्रन्थिचर्म

जीव = तुरगासनम्

दावण = तुरगासनपक्ष

मुस्तफा = दावणाग्रतन्त्रः

पाखर्गाशा = अश्वकवचम्

लगामपटा = अश्वमुखभूषणम्

ताजा = अश्वमुखकवचम्

In the above terminology the term *रिक्कीव* for the *stirrup* is explained as *आरोहिणी* i.e. a contrivance which helps a rider to climb up the horse while the *मानसोद्भास* calls it *पादाधार* i.e. foot-support or foot-rest. In fact the *stirrup* not only helps a rider to climb up the horse but also serves as a foot-rest while riding. The words *पादाधार* and *आरोहिणी* are evidently coined words as there was no word in the Sanskrit language for this contrivance when the Indians adopted it from foreigners.

There is an illustrated manuscript of the *Bhāgavata-purāṇa* in the Government Manuscripts Library at the B. O. R. Institute, Poona. It contains about 180 coloured illustrations by a Muslim painter. This manuscript was copied at Jodhpur in A. D. 1648. There are pictures in this manuscript representing some battle-scenes with horse-men. These horse-men are shown as using *metallic stirrups* and armed with weapons like the bow and arrow, swords, lances etc. We may find the pictures of the stirrup in other Indian paintings prior to the 17th century also.

The foregoing evidence proves the use of the *stirrup* in Indian horsemanship from c. A. D. 1100 upto the present day. As regards its use in India prior to A. D. 1100, I made inquiries with scholars interested in this problem. I record below most gratefully their replies to my letters, which throw a flood of light on the history of the stirrup in India and outside:—

(1) Dr. R. E. Mortimer Wheeler, C. I. E., M. E., Director General of Archaeology in India wrote to me from New Delhi on 7-4-1948:—

"With reference to your letter of the 2nd April: For the stirrup I have no extensive literature here. It occurs quite early, however, in Central Asia and in China, where it is found in the *Han* and *Tang* periods. The Sarmatians also used it in the 1st Centuries B. C.—A. D. See for example M. Rastovtzeff, *Iranians and Greeks in South Russia*, (Oxford, 1922), pp. 121 and 180. I have not yet investigated the earliest occurrence in India but I expect it reached India from the Sarmatians, very likely via the great trade-route to North-West India through the Hindu Kush. It would, however, be a matter of some interest to re-examine early Indian sculptures and paintings with the problem in mind."

(2) Dr. Moti Chandra, M. A., Ph. D., Curator, Art Section of the Prince of Wales Museum, Bombay, in his letter of 30-4-48 sent me the following valuable remarks on the *stirrup*:—

"As far as my knowledge goes there is no representation of the *stirrup* in the bas-reliefs of Bharhut and Sanchi.

However, a kind of *stirrup made by looping a rope* appears on the lowest beam of a *torana* archway in the railing round a *stūpa*, which was recovered from Kaṅkālī Tīlā, Mathurā (*The Jain Stupa of Mathurā*, p. 22, by V.A. Smith, Allahabad, 1901). This railing has been assigned on good grounds by Smith to 100 or 50 B.C. The reverse of the *torana* beam represents a procession about to visit some sacred place. The *horseman* heading the procession has his feet resting in a *looped rope* or may be a *leather strap* (Pl. XV). There is, however, no sign of *iron stirrup* as we find in *Mughal paintings*.

The same kind of *looped rope or strap*, whatever you may choose to call it, appears on a *loṭā* in the Indian Museum discovered by Major Hay in 1857 at Kundlah in Kulu (*The Industrial Arts of India*, p. 154, Pl. 12, by George C. M. Birdwood, London, 1880). The decoration on the *loṭā* is made up of a procession scene, in which there are musicians, a chariot, two *horsemen* and an elephant.

The *horsemen* have *foot-rests* exactly of the same shape as described above. The *loṭā* has been dated to 200-300 A. D. but on stylistic grounds it could be dated at least two hundred years earlier.

The sculptural evidence, therefore, proves that such kind of *foot-rest* was known in India in the first century B. C. but before that it was unknown. We can, therefore, put a suggestion that *probably it was an innovation introduced by the Śakas in the first century B. C.* It is, however, difficult to say when the regular *iron-stirrup* was introduced in this country, but as it was common in the Mongolian tribes of Central Asia after the sixth century, as the recent Russian excavations have found out, the Indian stirrup also points out to the same source. In this connection I may also point out to you that in Garhwal hills *looped ropes* are still used as *stirrups*. There are some technical words about a horse's equipment in the *Harṣacarita*. Dr. V. S. Agrawal has made special study of them. Some of these words have not yet been explained satisfactorily and may be of foreign origin."

(3) Dr. J. M. Unwalla, M. A., Ph. D. wrote from Bombay on 30-4-48 :-

"As regards your inquiry about the *Stirrup* and its invention, I am unable to say any thing definitely. Sassanian bas-reliefs do not show the stirrups used by horsemen. In modern Persian the Arabic word *rikāb* is used for it. Again the *Arabian Nights* describes Sindbad teaching peoples of Further India the use of stirrups. This much for Iran.

In *Draxt i Asūrik* in Pahlavi published by me with translation and notes in *BSOS*, II, part IV, 1928, p. 655, we have Pahl. *saxtak* for "riding equipage," Modern Pers. *saxt* "the girth or surcingle of a horse together with his armour covered on both sides with felt cloth (*Steingass*); on p. 657—we have *Zen*, "Saddie."

I think the best answer to your questions can be got from funeral clay figurines of horsemen discovered in early Chinese graves many of which form also proud exhibits of several European museums.

We have in our University Library, Max Ebert., *Reallexicon der Vorgeschichte*, Berlin, 1924-32—Bd. XII—Article on *stirrup* by Eckhard Unger runs as follows:—

'The *stirrup* was not in use in the Near East (Vorder asien), but the idea of a *stirrup* was not unknown. We have up to date only one example, that of the Assyrian King Salmanasser III, who is shown using a *privisory stirrup*, while riding along a difficult stony path near the course of the Tigris on the occasion of consecrating in 858 B. C. His own Rock bas-relief. A board 12ft. long and about 1½ foot broad bound with strings, serves him as a support for the feet [s. reliee DLII of the bronze gate of Ingur-Enlil. Comp. E. Eckhard, *Assyrische in Babylonische Kunst* 1927, p. 30, Illustration 41].

This stirrup is thus the oldest stirrup of antiquity. In Europe, the stirrup appears as late as the early middle Ages."

Dictionnaire des Antiquités classiques might give further information but we have not got it here in Bombay."

(4) Dr. H. Goetz, Ph. D. Curator of the Baroda Museum and Art Gallery wrote to me on 18-5-48 as follows:—

"As far as I remember the *stirrups* are closely connected with the problem of heavily armed cavalry. A rider in a heavy armour was not so easily able to maintain his seat on horse-back and, when slipping, more helpless because the weight of the armour, would drag him down as soon as he lost his balance. Stirrups thus were a necessity. Now easily armed cavalry was used especially by the Parthians and the Sassanians. Thus the introduction of stirrups in India must coincide with their rule, over North Western India. Also the Chinese had stirrups, if I remember correctly, already in the *Han* times. Thus they must have known them. However, the Guptas did not know them (at Ajanta all horsemen are without stirrups). Also the Rajputs did not use them, at least not before the 16th Century, when the Muslim armour was introduced. But

I should think that the Muslims had them. On Persian Miniatures of the Ilkhani period, at least, stirrups are the rule."

The foregoing remarks about the history of the stirrup in India, Assyria, Central Asia, Arabia, China, Iran, Europe etc. are very informative and helpful in my present inquiry as they give us a very comprehensive historical perspective to the stirrup as a human invention, its origin and development as vouched by historical evidence, much of which is archaeological and consequently reliable. I note below some more notes on the *Stirrup* which I have gathered during the course of my investigations in connection with this problem:—

(1) *The Stirrup in the Khmer or Indo-Chinese Art - 8th Century A. D.*

In the Art journal *Silpi* of Madras for April 1918 there is an article on the "Art of Greater India, Khmer Sculpture" by Mlle. Suzanne Karpeles (pp. 373-382). At present the *Annamites* owing their culture to China form 72 p. c. of their population in Tonkin, Annam, and Cochin China. The *Cambodians* of Indian leanings are 12 p. c. only while the *Laotians* are 6 p. c. of the population. The Khmer art is properly the ancient Cambodian art. The pre-Angkorean period of this art extends upto the 9th Century A. D. Many of the Buddhist images belong to this period. At the end of the article we find a photo of "Horseman Stone panel" from Annam belonging to the 8th Century A. D. The left foot of each of these horsemen is clearly shown as resting in a stirrup of looped rope hanging from the saddle. We may compare this stirrup to that found on the archway at Mathura, assigned to 100 or 50 B. C. as also that on the lotā of about 200 A. D. found at Kundlah in Kulu by Major Hay in 1857.

(2) *The Stirrup in Turkistan at Dandan Uliq - 8th Century A. D.*

Vincent Smith in his *History of Fine Art in India and Ceylon* (Oxford, 1930.) gives a photograph of a wall-painting showing mounted princes or saints, one of whom is riding a horse while the other is riding a camel. The rider of the horse has his left foot in a stirrup, which looks like a metallic stirrup. According to Smith the remains of the 8th Century at Dandan Uliq in which the above painting was found, show Indian influence. The painters followed Indian models but were also exposed to Persian and Chinese Schools of influence. The rider of the horse is shown as riding a piebald Yarkandi pony. The blending of Indian and Chinese features is noticeable in the face of the horseman (See Plate 118 A facing p. 103). This painting belongs to the 8th Century A. D. as Dandan Uliq was abandoned soon after A. D. 791.

(3) *The Stirrup in Persia (Rayy)* - A. D. 1191 - Arthur Lane in his *Early Islamic Pottery* (London, 1947) Plate 55 (c), gives a photograph of the Chicago dish dated A. D. 1191. This dish of 14 inches diameter is now in the Metropolitan Museum, New York. On this dish there is a picture of a rider on horseback with his left foot in the stirrup. The stirrup is clearly marked out in the picture and it looks like a modern metallic stirrup. The dish is a specimen of Persian lustre - painted wares current in Persia in "late 12th - early 13th Century."

(4) *The stirrup in Scotland* - A. D. 1241-1285.

I have already noted the remark of Eckhard Unger that *the stirrup appears in Europe as late as the Early Middle Ages*. In this connection I have to note that the seal of Alexander III (A. D. 1241-1285), King of Scotland, shows him riding a horse with his right leg in the stirrup and his uplifted sword in the right hand. This stirrup showed on the seal may be either of looped rope or leather strap (vide p. 573 of Vol. I of *Encyclopaedia Britannica*, 14th Edition, where the seal is reproduced).

(5) The foreign origin of the stirrup indicated by the evidence recorded in this paper gets further support from the linguistic evidence. My friend Dr. Siddheswar Varma, M. A., D. Litt. has been kind enough to examine this linguistic evidence. He will publish in due course a note on it. In the meanwhile I may record here his tentative conclusion based on the words for the Stirrup found in different languages of the three groups. (1) *Indo-Aryan* (Gujarāṭī, Sindhi, Hindi, Nepālī, Bengālī, Marāṭhī), (2) *Iranian* (Balochi), (3) *Dravidian* (Tamil, Telugu, Kannada) and (4) *Munda* (Gondi). In his letter of 9-5-1948 Dr. Varma observes:- "The above list (of words for the stirrup) is far from encouraging and shows how extensive has been the domination of the *Perso-Arabic* form reaching even *Munda-Dravidian*." Dr. Varma has promised to tackle the older forms of the above languages with regard to the stirrup and I await with eagerness his detailed researches in this inquiry.

The evidence regarding the history of the stirrup as recorded in this paper may be represented chronologically as follows:—

Chronology	Reference
	S = stirrup.
B. C. 852	S used by the Assyrian King Salmanasser III (a foot-board bound with strings).
B. C. 1st Century A. D. 1st Century	} S used by Sarmatians. S in Central Asia and China (Han and Tang periods).

B. C. 100-50	S at Mathura (in the railing round Jain Stūpa) — a <i>looped rope or leather strap</i> .
A. D. 200-300	S on a <i>loṭa</i> from Kundlah in Kulu, (now in the Indian Museum) (a <i>looped rope or a leather strap</i>)
A. D. 500 onwards	Use of iron <i>stirrup</i> by Mongolian tribes of <i>Central Asia</i> .
A. D. 700-800	S in a painting at <i>Dandan Uliq</i> in <i>Turkistan</i> (metallic stirrup?)
A. D. 700-800	S on the stone panel of horsemen at Annam (Khmer or Indo-Chinese art) — <i>looped rope</i> .
A. D. 1130	S described as पादाधार of gold (foot-rest) by King Someśvara in his <i>Mānasollāsa</i> (description of Polo or Horse golf).
A. D. 1191	S on a Persian pottery dish (New York Museum) (metallic stirrup).
A. D. 1241-1285	S in Scotland (on the seal of Alexander III) (looped leather strap or rope).
A. D. 1676	S mentioned as "टिकीव" and explained as "भारो-द्विणी" by Raghunātha Paṇḍita in his राज-स्वयंभारकोष composed by the order of Shivaji the Great.

The above table speaks for itself. The data recorded in it can be easily supplemented by Indian and foreign scholars on the strength of sources available to them, both literary and archaeological. I am particularly interested in the Indian sources. I shall, therefore, feel thankful if some more light is thrown on this problem from Indian sources, especially prior to A. D. 1000.

P. S.—Since this paper was sent to the press. I received some valuable information about the stirrup from friends in Europe. I have great pleasure in adding it to my paper most gratefully:—

(1) Prof. Dr. Vittore Pisani of the University of Milan (Italy) writes to me on 10-7-1948 as follows:—

(i) The Romans and the Greeks had neither *stirrup* nor *saddle*.

(ii) The first mention of the *stirrup* is in a treatise of the Byzantine emperor *Maurikios* (dead 602 A. D.); in the West in the work *Etymologiae* of the Spanish bishop *Fridor* of *Sevilla* (VII century A. D.)

(iii) The Romance peoples got the knowledge of the *stirrup* from the Teutons as seen from its names in Italian.

(iv) Whence the Teutons had the *stirrup* is not quite certain; probably they had it from the Nomads of Asia.

(v) The Byzantine people may have received the *stirrup* from the Persians.

(II) Prof. Dr. Gerhard Lindblom, Director of the Ethnographic Museum, Stockholm (Sweden) writes to me as follows, in his letter of 3-8-1948:—

"The best work on *stirrups* is *R. Zachille und R. Forrer, Die Steigbügel in ihrer Formenentwicklung*, Berlin, 1896. It is a large work in folio with good plates and it gives the whole development of the *stirrup*, at least in Europe. I will also mention *Lefebvre des Noettes, L'Attelage le Cheval de Selle a travers les ages*, Paris, 1931. I think that you will find a short but good Survey in *M. Ebert in Real-Lexicon der Vorgeschichte* article "Steigbügel"—The two first-mentioned books are owned by the library of the Royal Armoury here. Dr. H. Seitz of this institution knows a good deal of *stirrups* himself. He gave me the titles of the two books mentioned above."

(III) Prof. Dr. V. L. Grottanelli, Superintendent of the Museum of Pre-historic Antiquities in Rome (Italy) writes on 11-5-1948:—

"I am truly in admiration at your great activity and at the vastness of the field covered by your investigations and researches. I enclose a few lines on the subject of *stirrups*:—

Encyclopedia Italiana, Vol. XXXII, Rome, 1936, p. 416, under "Staffa" (by Lt. Col. Carlo de Margherita)

"....The ancients must not have known the use of *stirrups*, because Xenophon does not mention them in his works, whereas Galenus and Hippocrates speak of the ailments which horsemen suffered of in their legs owing to the habit of leaving them hanging and loose. *Stirrups* are mentioned for the first time in a treatise by emperor Mauritian who died in 602 (A. D.).

At first *stirrups* consisted of cords made of rich materials (textiles); later on they were made of metal....In the XI century the use of *stirrups* was already common among men of arms, though not universal: some horsemen in order to climb on their horse still used a peg inserted in their lances' staff...."

(The work of Xenophon to which the author refers to was written between 364 and 361 B. C. The use of saddles preceded of course, as has

been the case in every part of the world, that of stirrups. The idea of a saddle was probably suggested to the Greeks by the Persian custom of heaping blankets on the horses' backs; a cushion eventually took the place of these blankets, but it is only in comparatively late times that a real saddle was developed. In the Roman cavalry of imperial times, saddles reached a high stage of perfection, but as stated above stirrups do not seem to have appeared before, let us say at the end of the VI century. (Montandon, *L'olognese culturelle*, Paris, 1934, p. 205-206, says that the saddle and stirrup appeared both in the IX century, but he is obviously wrong). Oddly enough, I have seen no conclusions drawn, or even hypothesis put forward, as to the origin of stirrups. The Chinese used them in the VII century, and as far as we know not before this time, so that apparently stirrups were known or at least heard of in Byzantium at an earlier time. Persian influence again? As soon as I have time I shall look into the matter. You have chosen here a most appealing subject for research, and no doubt your contribution will be a precious one).

Besides the above information about the history of the stirrup in Europe I have found the following account of the discovery of iron stirrups in a tomb of 5th century A. D. in South Korea:—

In the Quarterly journal *Artibus Asiae* (Switzerland) Vol. X/3 there is an article on an excavation at *Kyonggyu*, a town in South Korea. This article deals with the excavation of two tombs (c. 5th century A. D.), one of a noble and the other, probably of his wife. Figures 17-19 give us photographs of the Horse-furniture found in one of the two tombs, which is called "Ho-ou" Tomb. The items of this furniture as recorded on pp. 182-188 of the journal under reference are as follows:—

- (1) One pair of gilt bronze saddle bridges
- (2) Nine small bronze horse-bells
- (3) One strap pendant
- (4) One pair of iron stirrups
- (5) Several iron bits
- (6) Three gilt bronze horse masks
- (7) Many bronze strap ornaments.

These items of horse-furniture of the 5th cent. A.D. show the highly developed condition of horse-furniture about 1500 years ago in the Far East. We must trace the history of Indian horse-furniture with a view to seeing what items of Indian horse-furniture have been borrowed from foreign countries in contact with India in ancient and mediaeval times of Indian history.

6. The History of The Sling (Gophana) in India And Other Countries *

Between C. B. C. 3000 And A. D. 1900

In the article on *Sling* in the *Encyclopaedia Britannica*, Vol. 20 (1929), p. 797 we get a history of the Sling but it makes no mention of the history of the Sling in India. I propose in this paper to record some references to the Sling in Indian literary and other sources but before doing so it is advisable to record briefly the history of this implement as given by other scholars. The following points in the above article in the *Ency. Britannica* are noteworthy :—

1. The *Sling* is probably the earliest device by which force and range were given to the arm of a thrower of missiles.
2. *Sling* stones from the stone age are frequent.
3. Two kinds of Sling were used :—
 - (i) Sling with a leather socket or strap with two cords attached to it.
 - (ii) The staff Sling in which the Sling is attached to a staff held in both hands and used for heavier missiles thrown in siege operations during the middle ages.
4. There are many references to *Sling* and *Slingers* in the Bible; the left-handed Slingers of Benjamin were famous (Judges xx. 16).
5. The Assyrian monuments show the *Sling* of the ordinary type.
6. *Slingers* were used in the ancient Egyptian army but not before the 8th century B. C.
7. The Sling is not mentioned in Homer.
8. Herodotus (vii. 158) speaks of the *Slingers* in the army offered by Gelon to serve against the Persians. It seems to have been a weapon used by barbarian troops.
9. The Acarnanians were expert *Slingers* (Thu. c. ii, 81).
10. The Achaeans were also expert *Slingers*. They invented the *Sling* which discharged a shaft with an iron bolt head (*Livy* xlii, 66, from *bolibius*).
11. In the Roman army by the time of the Punic wars the *Slingers* (*Funditores*) were auxiliaries from Greece, Syria and Africa.

* *Journal of S. M. Library Tanjore*, Vol. X (No 1), pp. 18-22,

12. The Balearic islanders in the Hannibal's army were always famous as *Slingers*.
13. In the mediaeval times the *Sling* was much used in the Frankish army, in defending trenches.
14. The *Staff-Sling* was used against fortifications in the 14th century for throwing grenades.

The above remarks try to depict the history of the Sling from the stone age onwards and consequently give a good back ground to my present study.

While I was studying this problem my ever-obliging friend Dr. Gerhard Lindblom presented to me the following papers on the Sling published by him as Director of the Ethnographical Museum of Sweden, Stockholm :—

1. *Die Schlander in Afrika and Anderwärts*, Stockholm, 1927, by K. G. Lindblom. In this monograph on the Sling the author indicates its distribution and use in Africa (with map of distribution), together with a brief survey of its occurrence in other parts of the world.

2. *The Sling, especially in Africa* (Additional Notes to a previous paper) by K. G. Lindblom, Stockholm, 1940. This paper contains very valuable information about the Sling and especially its history in the near Orient and southern Europe. The following points in this paper are noteworthy :—

- i. In Africa the Sling is used in four different ways :— 1. as a weapon of war, 2. as a hunting implement, 3. for scaring away marauders, particularly birds from the ripening fields, and 4. as a toy for children.
- ii. The Persian King Darius used the Sling as a weapon of war against Alexander. Cyrus reserved the Sling for prisoners and slaves. The Persian Slingers used nothing but stones for missiles. In modern Persia and Mesopotamia Slings are used as weapons of war by Arabs and Bedouins.
- iii. The use of the sling as a weapon by Hittites is authenticated by pictures.
- iv. The Assyrians and Babylonians used the Sling as a weapon. The Assyrian reliefs show the pictures of Sling.
- v. Among the ancient Hebrews the Sling was used as weapon for herdsmen, for war and hunting. There were expert Slingers among the tribe of Benjamin (Judges XX. 16).

- vi. According to Pliny the Sling was a Phoenician invention (*Hist. Nat. VII, 57*). The Phoenicians are described as expert users of the Sling as a weapon.
- vii. Bedouin boys in Arabia use the Sling with great precision.
- viii. According to Varthema the Bedouins of Yemen anciently used the Sling as a weapon.
- ix. Fig. 1 (on p. 8) is a photo of a Silver vase found at Mycenae depicting the siege of a town, whose defenders include Slingers.
- x. In Greece and Crete the Sling is a weapon of remote antiquity (Fig 1). The Sling was known even in Mycenaean times as proved by the silver vase referred to above.
- xi. As early as the 5th century B. C., Sling projectiles of metal (bronze and lead) were used in Greece on the battle-field of Marathon. A number of these projectiles have been recovered. The Greek Sling-bullets are of slight volume with excellent ballistic properties surpassing even the bow in this respect.
- xii. In ancient Greece the Sling was largely used by the mountain peoples that supplied the best Slingers.
- xiii. According to Thucydides the Acharnians, the Aetolians, the Thessalians, and Achaeans were reputed for outstanding skill in the use of the Sling.
- xiv. Philip V of Macedonia had 300 Achaean Slingers in his service.
- xv. The Greek cities had mercenary Slingers who by their "fire" prepared for the attack of heavy infantry (the hoplites.). Their action was just like the modern artillery fire before infantry attack.
- xvi. Fig. 2 on p. 9 is the picture from a fresco in a grave at Corneto in Italy showing the use of the Sling for bird-hunt. It also shows a man on the shore killing a water fowl with a Sling. This and other frescos show that the Etruscans used the Sling as a weapon for fighting and for hunting.
- xvii. According to Daremburg et Saglio, the Romans employed Slingers (*funditores*) in the republican era. Hannibal employed Slingers from the Balearic islands. To fight against these Slingers the Romans themselves imported Slingers from Sicily and from these islands as mercenaries. These mercenaries fought against the Gauls. Pompey and Caesar employed Slingers in their African campaigns.

- xviii. Diodorus, Strabo, and Vegetius (in his book on the art of war) describe these expert Slingers from the Balearic islands. According to Diodorus these Slingers threw stones, which smashed helmets, armour and shields.
- xix. Kings of Numidia (modern Algeria) had Slingers in their armies. The Roman army in Spain employed Slingers at the seige of Numantia.
- xx. The Carthegenians used the Sling in defending their fortifications.
- xxi. Opinions differ as to whether the Slingers depicted in Beni Hasan were Lybians.
- xxii. The Sling was known to the ancient Egyptians. Fig. 8 on p. 13 is the photo of the remains of two plaited linen-thread Slings found in the tomb of Tut-Amkh-Amen (14th cent. B. C.) in the toy-chest of this King.
- xxiii. Possibly the Sling came to Africa from the ancient cultures of the Near East and from the early Mediterranean culture in general.
- xxiv. It is very probable that the Sling spread from Southern Europe over the continent. The Goths did not possess the Sling when in A. D. 538 they invaded Italy. The use of the Sling for protecting growing crops from birds is vouched by a woodcut of A. D. 1502 (edition of *Virgil*, Georgia, Nuremburg).
- xxv. In Asia the Sling is used by 1. the mountain-people of Southern Pamir, 2. the Bhils, 3. the Gonds, 4. the Juāngs of Orissa, 5. the Tibetans, 6. the peoples culturally related to the Tibetans.
- xxvi. Sir Aurel Stein discovered a Sling in the ancient Tibetan fort of Miran. It is of goat's hair-cord and felt pouch and belongs to about the 9th cent. A. D.
- xxvii. J. S. Thomson gives an interesting account of the use of the Sling in China in the province of Kwanlung. Stone-throwing contests were held in this province as also in Korea.
- xxviii. In northern Asia the use of the Sling has been noticed and recorded by many writers.
- xxix. The use of the Sling in Indonesia (Sumatra, Java etc.) has been noticed and recorded by some scholars.
- xxx. The occurrence of the Sling in the Philippines has also been referred to by some writers.
- xxxi. The Sling exists (or formerly existed) in many parts of America.

- xxxii. Possibly the original home of the Sling may have lain among the early cultures of the *Near East* and thence it spread over the world.

In the foregoing information about the Sling we find no references to the history of the Sling in India. I record below such references with a view to supplementing the exhaustive study of the Sling made by foreign writers on the subject:—

1. At present the Marathi word for the *Sling* is गोफण (*gophana*). Let us see if this word is traceable in Sanskrit sources. In verse 5 of chap. 72 of the *Bhishma parvan* of the *Mahābhārata* we find the word “*Bhīṇḍipāleṣu* भिण्डिपालेषु.” Devabodha, the earliest commentator of the *Mahābhārata* explains this word to mean “गोफणेषु” (see p. 25 of Devabodha's *ज्ञानदीपिका* commentary ed. by S. K. Belvalkar, B. O. R. Institute, 1947). One Ms of this commentary gives the variant ‘गोफलेषु’ for ‘गोफणेषु.’ We are, therefore, unable to say if Devabodha knew the word गोफण.

2. In the *Ādiparvan* of the MBH (B. O. R. Institute) Edition, chap. 218, verse 24 reads as follows:—

“जयःकण्वचक्राइममुमुण्डीमुसुतवाहवः ।

कण्वपाथी विषोसन्तः क्रोचसंमुक्तिरौत्रसः ॥ २४ ॥”

The word चक्राइमन् occurring in the first line of the above verse is recorded by Monier Williams in his *English Sanskrit Dictionary*, p. 381. He translates it as “a *Sling* for throwing Stones.” Dr. Sukthankar puts a wavy line under the words “चक्राइममुमुण्डी”. We are, therefore unable to rely upon the word “चक्राइम” as authentic in the text of the MBH.

Nilakanṭha Caturdhara (c. A. D. 1650-1700) comments on the above passage (see p. 357 of the Chitrashala Edition, Poona, 1929-*Ādiparvan*) as follows:—

“तथा चक्राइमसंज्ञं वक्ष्य भूमिवलेन महान्तोपि पाषाण्य अतिदूरे क्षिप्यन्ते तत्कारुमयं वस्त्रं मुमुण्डी चर्मरज्जुमयं वस्त्रं पाषाणक्षेपणमेव”

According to Nilakanṭha चक्राइम was a wooden machine for hurling big stones while मुमुण्डी was made of leather and ropes and used also for throwing stones. Does he mean that मुमुण्डी was a Sling made of leather and ropes?¹

3. In the *Saṁhita-Saṁhitā* (*Sūtrā-Sthāna*, Chap. 18, passage 18-N. S. Press edition, 1931, page 83) we find 14 kinds of bandages for wounds, among which a bandage called “गोफणा” is mentioned as follows:—

1. I am thankful to Dr. M. M. Patkar of the Deccan College Research Institute for supplying these references to me.

“चिबुकवासोपेतवस्तिषु गोफणा,” This bandage was called “गोफणा” as it was of the shape of गोफणा or *Sling* and could be tied up properly on the chin, lips and such other protruding parts of the body on which a flat bandage could not be properly tied up. The commentator Dallapa (c. A. D. 1100) quotes the following verse from an earlier work to explain the term “गोफणा” in the *Suśrutasaṃhitā* :-

“पाषाणगुदकोशेषकारिणी गोफणा विदुः ।

उदाहृति मेषकुर्वाद्गोफणा पञ्चकम्भिभिः ॥”

गोफणा is capable of throwing stones and a bandage of the shape of गोफणा or *Sling* should be prepared by the physician etc.

The editor of the *Suśruta Saṃhitā* Vaidya Jadavaji Trikamji Acharya quotes the following verse of चक्र about गोफणा bandage in footnote 1 on p. 83 :-

“गोफणा गोफणाकारं गुग्गुलुसोपवस्तिषु ।

चिबुके चापि पञ्चाङ्गी इनुसन्धी विसंगते ॥” etc.

It is clear from the above references that the word ‘गोफणा’ meaning a *Sling* was current in the time of the *Suśruta Saṃhitā* and that it meant a *Sling* for throwing stones. Apte in his *Sanskrit English Dictionary* (1890, p. 468) records the word गोफणा with the following meanings :- (1) a bandage hollowed out so as to fit the chin or nose, (2) a *Sling*, but does not record any usages of this word.

4. In the *Aśāṅghrdaya* [8th or 9th century A. D.] of Vāgbhaṭa (edited by Harishastri Paradkar, N. S. Press Bombay, 1939) we get references to “गोफणावन्ध” as follows :—

Page 371—

“कार्यञ्च गोफणावन्धः कटवामावेद्य पट्टकम् ।” (verse 25)

“चर्मणा गोफणावन्धः कार्यञ्चासंगते ब्रजे ॥” (verse 28)

The “गोफणावन्ध” mentioned in these verses is identical with the “गोफणावन्ध” of the *Suśrutasaṃhitā*.

5. In the *Cikitsāsthāna* of the *Suśruta Saṃhitā* we get the following reference to the गोफणावन्ध which is identical with the गोफणावन्ध referred to in the *Sūtrasthāna*, chap. 18, passage 18 :—

Page 357—chap. 2 verse 67 घणचिकित्सित्वा or treatment of wounds.

“प्रवेद्य तुल्यसेवन्दा मुदही शीघ्रवत्ततः परम् ।

कार्यो गोफणावन्धः कटवामावेद्य वन्द्यकम् ॥ ६७ ॥”

The commentator Dallapa observes :— ‘गोफणा कौपीनं कच्छोटक इत्यर्थः’.

Here Dallanā equates गोफजिहा with कौपीन² i. e., a piece of cloth worn over the privities, which is practically the same as कच्छोटक i. e., the end of the lower garment tucked into the waist band or girdle (over the privities) (Marathi कालोदा). Evidently the कौपीन is of the shape of a Sling.

6. In the *Bṛhatkalpasūtra* (Shri Jain Ātmānadasabbā, Bhavanagar, p. 1813) we get the word "गोफज" in the following extract:—

"कुचनयमादी भेदो, वंसन मणिमादिपाणकट्टादी ।

पट्टवरादी पीसण गोफज-चणुमादि जमिघातो ॥ ४९०५ ॥"

टीका ... "'गोफजा' कर्मद्वरकमयी प्रसिद्धा तथा, चणु-प्रभृतिभिर्वा यन् प्रक्षिपति पुरोऽभिघात उच्यते ॥ ४९०५ ॥"

According to my friend Mani Panyavijayaji,³ who has kindly supplied to me the above reference the above Sūtrā belongs to the 6th century of the Vikrama era.

7. Chapter XVIII of Book II of the *Arthasāstra* of Kauṭilya (Vol. I, edited by J. Jolly, Lahore, 1923 pp. 60-61) deals with the duties of the *Superintendent of Armoury* (अयुधानारायण). The following line (p. 61) records some of the weapons:—

"सन्धपाषाणमुष्टिपाषाणरोचनीरपदश्च चायुधानि ।"

The translation of this extract given by Dr. Shama Shastri is as follows:— "*Yantrapāṣāṇa, Gosparapāṣāṇa, muṣṭipāṣāṇa, rocanī* (mill-stone) and stones are other" (see p. 113 of Eng. Trans. of *Arthasāstra*, Mysore, 1929).

In the footnotes we get the explanation of the first three terms in the above extract as follows:—

1. सन्धपाषाण = Stones that can be thrown by a machine.
2. गोफजपाषाण = Stones thrown by a rod called गोफज.
3. मुष्टिपाषाण = Stones hurled by hand.

All these explanations are based on the commentary.

Can we identify गोफज with गोफन? If गोफज was a rod for throwing stones against the enemy we can suggest that it may have been a kind of "Staff-Sling" described in the *Encyclopaedia Britannica*. In the Staff-Sling the Sling is attached to a staff held in both hands and used for heavier missiles thrown in siege operations during the middle ages.

2. The Pahlvi word for Sling is Kōpin. In Pahlvi *Vendidad* (Eng. Trans. by E. T. Anklesaria, Bombay, 1949, p. 302) the implements of a warrior are mentioned viz. Spear, Knife, mace, bow, mallet with quiver, and Sling (Kōpin). Can we connect Sans. कौपीन with Pahlvi Kōpin?

3. I am grateful to Mani Panyavijayaji for this reference.

I await more light on this point from linguists and Sanskrit scholars in general who may have studied the text of the *Arthashastra* more closely than myself. The word 'गोष्पण' occurs only once in the text of the *Arthashastra*. The words गोफण, गोफणा, गोफणिका, गोष्पण, गोष्पण, are not mentioned in the *Arthashastra*.

8. In the Marathi work "*Jñāneśvari*" composed in A. D. 1290 we get a reference to *gophana* (Sling) in the following extract:—

"लीलाकर्मणे खेलणे । पुष्पमाला खेलणे ।
न करी म्दणे गोफणे । ऐसे होईल ॥ ८४ ॥"

(Chap. 13, col 84 of *Jñāneśvari* ed. by S. V. Dandekar, Poona, 1953, p. 432).

A person practising गहिमा (non-violence) does not whirl by his hand a lotus flower or garland of flowers with the apprehension that it may injure some one in the manner of a *gophana* (Sling).¹

9. References to expert slingers used in their armies by Indian kings have not come to my notice. Emperor Akbar, however, employed such slingers as stated in the *Ain-i-Akbari* (c. A. D. 1590) (Eng. Trans. by Francis Gladwin, Vol. I, Calcutta, 1897)—

Vol. I, Page 173—

"The Pehlwan are wrestlers and boxers of Irān and Turān. There are also expert *Slingers of Gujarat and other parts of Hindustan*, who are called Mull, numbers of whom are in His Majesty's service. Their monthly pay is from 70 to 450 Dams and every day some of the above combat together and receive various rewards."

10. There is a work called सभासुद्धार (*Sabhā-Sūdhāra*) represented by a rare MS in the Govt. MSS Library at the B. O. R. Institute (No 671 of 1899-1915 Folios 22) dated *Saṃvat 1781 = A. D. 1725*. This work contains list of words useful for a courtier. On folios 12-13 we find a list of the following towns:—

आगरो (Agra), उज्जैन (Ujjain), उदेंपुर, आवेर, आजमेर, अहमदाबाद अवरंगाबाद, दह्लि, दौलताबाद, दरीयाबाद, दीव, दसोर, गोधा, गोलकुण्ड, (Golconda) लाहोर, लखमीपुर, बहोलीपुर, बिजापुर, बुदि, राजमहल, राजनगर, भागनगर, (Hyderabad) बम्बालि (Khambayat), सुरति (Surat), पाटण, पटणु, जेसलमेर, विकातेर, सांगानेर, गोधपुर, जालोर, नागौर, मलकापुर, मुरादाबाद, सल्यादाबाद, फत्तीयाबाद, फत्तेपुर.

As Ahmedabad was founded in A. D. 1413 (see p. 235 of *Bombay Gazetteer* Vol. I, Part I—History of Gujarat, 1896), we may put A. D. 1413 as the

1. I am thankful to my friend Prof. V. G. Maydeo for drawing my attention to this only reference to *gophana* in the *Jñāneśvari*.

earlier terminus to the date of *Sabhā-śṛṅgāra*, which mentions *Ahmadābad* in the list of towns. If the town अवरागाबाद mentioned in this work is identical with any town of this name founded by or named after Emperor Aurangzeb, who came to the throne about A. D. 1659, we can fix the date of the *Sabhā-śṛṅgāra* between c. A. D. 1659 and 1725.

The *Sabhā-śṛṅgāra*, the chronology of which has been indicated above, mentions 'गोफण' (Sling) twice as under :—

Folio 5 b—Names of weapons (आयुध). Here गोफण is mentioned as an आयुध or weapon along with इयनाल, इयाई, नाल, गोलो, etc.

Folio 8 b—Description of battle (युद्धवर्णन). Here also गोफण is mentioned.

11. The lexicon *Kalpadrakoṣa* (A. D. 1660), Vol. I. Baroda, contains a reference to गोफण in the following line:—

Page 124—

“मुमुक्षुडीसङ्गमुसलस्तह गोफण पत्रणः ॥ ३३३ ॥”

It is worthwhile searching for the word गोफण in the numerous Sanskrit lexicons published or unpublished.

12. In the Marathi *Śabdakoṣa* by Y. R. Date and C. G. Karye, Poona, 1934, Vol. III, p. 1029 we find the following references to *gophaṇa* (Sling):—

(i) *Kathākalpataru* by Kṛṣṇayājñavalkya (c. A. D. 1548-1613—see p. 256 of *Madhyayugina Caritrakoṣa* by S. Chitrav, Poona, 1937)

“हर्ती वेवोनि गोफणा” कथा ६, १२, ५३,

(ii) *Harivijaya* by Śrīdhara composed in Śaka 1624 = A. D. 1702 (see p. 561 of *Mahārāṣṭra Sūrasvata* by V. L. Bhavé, Poona, 1951 and p. 196 of *Śrīdhara Caritra* by C. N. Joshi, Poona, 1951).

“एकं चित्तमणि गोफणिला । तो येऊन अंगणांत पडिला”

We have already noticed the earliest reference to *gophaṇa* in the *Jñāneśvart* (A. D. 1290). It is possible to find many more references to *gophaṇa* in Marathi literature between c. A. D. 1100 and 1900.

Regarding the use of the *Sling* in China I consulted my friend Prof. Dr. L. Carrington Goodrich of the Columbia University, U. S. A., now in India. He wrote to me from Ceylon on 19th May 1954 as follows :—“C. N. Bishop, *The Neolithic Age in Northern China*, *Antiquity*, December 1953, p. 397 writes.—

“Stone and clay balls are numerous. Possibly the smaller ones were missiles for the pellet bow, known in very early China. The larger specimens may have been *Sling Stones*. The Chinese Sling used as

a weapon of war in recent centuries and still surviving as a child's toy, consists essentially of a cord or thong attached to a short handle."

H. G. Creel *The Birth of China*, does not mention Slings.

The end result is that we know very little about Slings in early times in China."¹

I hope the history of the Sling as recorded by me in this paper would create some interest in the minds of the serious students of Indian cultural history regarding this earliest device of man. In particular I have to request them to record all references to the Sling in India prior to c. A. D. 500.

1. About the history of the Sling in China I consulted another friend Dr. T. K. Cheng of the University of Cambridge (England). He also finds it difficult to locate references to the Sling in Chinese sources but has promised to keep my query in mind.

7. Hari Kavi's Contribution to the Problem of the Bhavānī Sword of Shivaji the Great *

In 1924 Mr. S. M. EDWARDS contributed a note on *Shivaji's Sword "Bhavānī"* to the *Indian Antiquary*¹ which he concluded with the following appeal to scholars:—

"The question still remains 'where is now the original Sword Bhavānī?' In view of what is written above and of the fact that the Sword now worshipped at Satara is the Sword of Shahu, can any reader suggest a solution of the problem? Could the Sword have been taken to Benares when the Raja retired thither after his deposition? Has it been hidden to reappear at some future date as the symbol of a united Maratha people? Perhaps some one of the leading students of Maratha history may be able to answer the question."

* *New Indian Antiquary*, Vol. III, pp. 81-100.

I. Vol. LIII, 1924, pp. 18-20—References to the Bhavānī Sword recorded by Mr. Edwards are as follows:—

- (1) *Śivadigvijaya Bakhār* (reference translated by Dr. Surendranath Sen on p. 161 of his translation of *Sambhāṣed Bakhār*).
- (2) Grant Duff's *History of the Marathas* Vol. I. Oxf. Univ. Press, 1921, p. 230—Grant Duff states that the Bhavānī Sword "is still preserved by the Raja of Satara." On p. 244 (Vol. I) he mentions that Sambhaji carried the sword during the Maratha attack on Goa in 1683 and that he did great execution with it. On p. 313 (Vol. I) he states that two swords viz. (1) the Bhavānī Sword and (2) the sword of *Afzal Khan* of Bijapur had been taken by the Mughals at Raigarh. These were given as presents to Shahu by Aurangzeb when Shahu's nuptials were celebrated by the Emperor. Both these swords as well as the third sword personally presented to Shahu by Aurangzeb were in the possession of the Raja of Satara at the time Grant Duff published his history in 1926.
- (3) Mr. D. B. Parmnis informed Mr. Edwards that the sword preserved at Satara is 3'-9" in length in the blade and 8" long in the handle and bears a Marathi inscription "Śrīmat Sarāḥe Rajmandal Raja Shahu Kādim Aṣṭal", which shows that it is the weapon of Shahu. Parmnis further informed Mr. Edwards that there is a belief at Satara that the original Bhavānī Sword was taken by Tarabai, wife of Rajaram to Kolhapur and that in 1876 this sword was presented by the Diwan of Kolhapur to H. M. the late King Edward. It was exhibited in 1876 at the Paris exhibition (vide p. 68 of Handbook of the British Indian Section of this exhibition by Sir George Birdwood). Mr. Edwards made inquiries in England about the above sword the result of which rendered it certain that the Bhavānī was never taken to England.
- (4) Pratap Singh, the Raja of Satara, presented General Lionel Smith with a sword in A. D. 1820 with the approval of the then Governor of Bombay. Mr. Edwards rejects Parmnis' suggestion that this sword may have been the Bhavānī sword.

In view of this appeal made 14 years ago by the then editor of the *Indian Antiquary* and finding that no effort had been made by scholars to examine the whole problem of the genesis and historicity of the Bhavāni sword I was tempted to make some notes about this problem and make my own contribution to it, howsoever slight, though I don't claim to be a 'leading' student of Maratha History. In these notes I have tried to gather what has been said about the Bhavāni sword by some of the previous writers on the subject with a view to indicating the stage at which the problem stands at present. Thinking that these notes may be of use to other workers in this field I am publishing them after waiting for full two years (since this paper was first drafted) with a view to get the benefit of exchange of views with senior workers in the field.

In the *Shivaji Souvenir*² published on the occasion of the Tercentenary of the Maratha King, Shivaji the Great, we find photographs of four panels of Shivaji Memorial prepared by the celebrated sculptor, V. P. Karmarkar (facing p. 98 of English Section of the *Souvenir*). One of these panels contains the picture of Goddess Bhavāni with eight arms presenting a sword to Shivaji Maharaj, who is shewn at her feet with face towards the goddess and receiving the sword with both his hands. Mr. H. George Franks interprets this panel by putting the following words on record as coming from the mouth of the Great Shivaji:—

"I received that famous sword very early in my career as a token of a compact with the Chief Gowalkar Sawant. It has been suggested to me on my way to the place where it was being kept that I should take it by force, but remembering what tremendous storms are sometimes raised by unnecessary trifles, I thought it better to leave it to its owner, especially as its possession was not a matter of life and death to me. In the end the wise

2. Edited by G. S. Sardesai contains an *English section* which includes (1) the Jadhav chronology (2) the Jadhav karema (3) Are the Bhonsales Kshatriyas? (4) Shivaji and the Portuguese (5) Original documents:—Shahaji's letter to Ali Adil Shah, A Persian Firman, Shivaji's letter to his father, Shivaji to Maloji Ghorpade, Shivaji to his officers, etc. (6) Shivaji's letter to Jayasinha, etc., and a *Marathi-Hindi Section* including (1) Kavi Bhushan (2) Shivabāwani (3) Maratha Forts (description) (4) Maratha Forts (alphabetical list) (5) The birth-date of Shivaji (6) Historical documents and letters:—Shivaji's letter to Haji Prabhu, Bijatal's letter, Treaty between Shivaji and Portuguese, etc. (7) Commercial policy of Shivaji, (8) Some old arms and their history (9) Meeting of Shivaji and Chhatrasal (10) Life sketches of Shivaji's contemporaries, etc.—This volume was published on 3rd May, 1927. It contains the following illustrations:—(1) Shivaji on horse-back (2) Aurangzeb in old age (3) Ambarbhans at Panhalgad (4) Shri Ramdas (5) Kalyan gate of Sinhagad (6) Swords and arms (7) Chhatrasal (8) Four panels of Shivaji Memorial (9) Shahaji and Shah Jahan (10) Boat of Shivaji (11) Some Marathi letters reproduced.

chief brought the sword to me as a sign of amity even when he knew that its purchase-price was not to be measured in blood. From that day onward the sword, which I reverently named after my tutelary deity *Bhavāni* ³ always accompanied me, its resting place when not in use generally being the altar of the goddess, to be received back from her as a visible favour from heaven always on the *Dasara* day when setting forth on my campaigns. I am told that the sword is now at Satara, but I am afraid that I cannot verify it until I can see it to identify it. The fine Genoa blade 3 feet and 9 inches in length, might, in fact, be my other favourite sword which I called *Tulja* presented to me by my father."

I am not aware of the authorities on which the above journalistic description is based but it may be taken to be an upto date summary of the history and tradition associated with the swords of Shivaji the Great. I am concerned in this paper with the sword known as the *Bhavāni sword* and hence shall try to put on record references to this sword from contemporary and subsequent records which may reveal the high value attached to it on account of the successive and successful feats of bravery and personal adventure which mark the entire career of this great hero.

In the Maratha Chronicle composed by Malhar Ramrao Chitnis ⁴ in A.D. 1811 we find the following passage referring to the *Bhavāni sword*:—

3. Mr. Y. B. GUPTA has reproduced an original letter of Shivaji addressed by him to his step-brother Vyankoji which begins with " श्रीमहादेव श्रीतुलजा भवानी. " It appears from line 48 of this letter that Shivaji was conscious of the favour of his deity in all his operations against the Muslims. This line reads as follows:— " दुसरा विचार करावा होता की, श्रीदेवाची न श्रीची कृपा लावरी पूर्ण जाली आहे. दुसट तुम्हाला ते मारितात etc " (*Vide* इतिहाससंग्रह (October, 1915) Vol. VII, Nos. 1, 2, 3 (ऐ. सु. ले. २).

Ol. Jayarāma Kavi (A. D. 1659-28) *Radhāmādhavarūhas Campū* (VI UHās) p. 227—
" तुलजाभवानी श्रीमहादेवचें च..... तुला "

4. *Life of Shivaji the Great* in seven chapters by Malhar Ramrao Chitnis, edited with copious notes, critical and explanatory, by K. N. SANE, 1924 (A. B. Press, Poona). Some other chronicles pertaining to the Maratha History are:—

- (1) *शिवछत्रपतींचे चरित्र* ————— by Krishnaji Anant Eabhasad written in 1694 at Jinji, by order of Rajaram; ed. by K. N. SANE, 3rd ed. 1912. Trans. into English by J. L. MANKAR as *Life and Exploits of Shivaji* (Bombay, 1st Ed. 1894, 2nd. Ed. 1895)
- (2) *चित्रगुप्तचर* composed about 1700.
- (3) *शिवदिग्विजय* Ed. by. P. B. NANDURBARKAR and L. K. DANDEKAR. (Baroda, 1895).
- (4) *The Raigrah Life* (Original Marathi text lost). English trans. pub. in G. W. FORREST'S *Selections*, etc., from the letters in the Bombay Secretariat, Maratha Series, Vol. I, (pp. 1-22), 1895.

Page 184 — "महाराजानी सफाई करून 'तुम सौ बड़े और पडाण, बाब हमारी भवानी शिवाजीकी देखो' म्हणून तस्वारीचा वार जांघावर केला."

In the above extract which describes the Afzalkhan incident in Shivaji's life we are told that Shivaji retaliated to Afzalkhan's attack by giving a stroke of his sword with the words: "you are a big person besides being a Pathan: just have a taste of this Bhavānī (sword) of Shivaji". The account of this Afzalkhan incident states that Shivaji carried with him the *tiger's claws* (*vāgh nakha*) and a *bichūd* (a small dagger). If these details are true to history it may not be true that Shivaji had with him on this occasion the Bhavānī sword referred to in the Chitnis Bakhar. It may also be difficult to presume the identity of the *bichūd* with the Bhavānī sword. Leaving it to specialists to settle these questions we may feel satisfied by only noting the reference to the name *Bhavānī* (sword) in the Chitnis Chronicle of A. D. 1811.

Another chronicle which gives exhaustive information, about the Bhavānī sword is the "*Śrī Śivadigvijaya*"⁵ published at Baroda in 1895. Dr. Surendranath SEN in his *Śiva Chhatrapati* translates the account of the Bhavānī sword appearing on pp. 854 ff. of the above edition of the *Śivadigvijaya* as follows:—

The Bhavānī sword "S. D. [154] the Sāvants had an excellent *dhop tarwar* (a long and straight sword) worth two hundred *Hons*. Shivaji wished that such a famous sword should be with him. But it is not proper to wish for a good thing that belongs to one's *Sardars* [155] or a neighbour of rank.

* * * The Mahārājā wished to have the sword but it would bring him disrepute as the precedent showed,—and so the Mahārājā observed that the matter should not be even spoken of,—as in another age such a cause had resulted in the slaughter of many. * * * But the sword that had divine properties addressed the Mahārājā in a dream — "If thou goest to fight with me in thy hand even at the head of a small

5. Vide *Śiva Chhatrapati*, Vol. I, Calcutta 1929 by Dr. Surendranath SEN. *Śivadigvijaya* is the most voluminous of the three bakhars viz. (1) the *Sabhasad* bakhar (2) the *Chitnis* bakhar and (3) the *Śivadigvijaya*. Its authorship is shrouded in mystery. Its author was a Prabhu Kāyastha according to Dr. SEN, but not Khambo Ballā as the editors suppose. RAJAWADE thinks that the author was some scion of the Baroda branch of the Chitnis family. Its language is at times very modern. RAJAWADE thinks that the bakhar is a revised edition of an old bakhar. Sir Jadunath SARKAR, thinks that it is the revised edition of a new lost bakhar of which *Tārīkh-i-Shivaji* is the Persian rendering. Its date is uncertain. RAJAWADE supports the date 1618 suggested by Mr. Shankar Balakrishna. (pp. 258-259).

An English translation of *Tārīkh-i-Shivaji* is published by Sir Jadunath SARKAR in *Modern Review*—March 1907.

force against a mighty army the enemies will be routed and victory shall attend thee. Do not give the sword back, keep it always near thee and duly worship it." That very night the Sāvānt heard the following behest in a dream—"Give the sword to the Mahārājā and secure his friendship thereby. Otherwise thou shalt lose thy kingdom. I shall no longer stay with thee and I am going away." The Sāvānt assembled his officers and related all about the dream. With the counsel of all, it was decided to secure the friendship of the Mahārājā by presenting the sword. Accordingly the Sāvānt came to see the Rājā and presented the sword to him. It was named Tuljā Bhavānī".⁶

In the picture of Shivaji reproduced by James Douglas⁷ we find Shivaji seated on horse-back in full attire holding the reins of the horse in the left hand and a straight sword blade extending from its handle firmly grasped in the right hand. This sword blade appears to be the earliest pictorial representation of Shivaji's sword. Can it by any stretch of historical imagination be identified with the famous Bhavānī sword the subject of so much description in the *Śivadigvijaya* quoted (in translation) above?

In the *Shivaji Souvenir* volume (1927) we find a very exhaustive article on *Historical Weapons* by Prof. Manikrao of Baroda (pp. 138-153) in which he states that the Bhavānī sword of Shivaji was sent to King Edward by the Maharaja of Kolhapur and that it is preserved at the Buckingham Palace in a golden cupboard. He also expects its return to the Indian soil and exhorts the historical research scholars to collect all possible information about this sword (p. 150). He then gives us a description of this sword in detail such as—two deep lines or grooves on both the sides; golden decoration on the steel parts of the handle; its handle made of steel

6. Sen : *Śiva Chhatrapati* (Vol. I of Extracts and Documents relating to Marāṭhā History) pp. 121-122.

7. *Bombay and Western India* by James Douglas, London, 1893. Vol. II, p. 174.—Mr. Douglas remarks: "No portrait of him has come down to us in an English work except the one in Orme's history, evidently from an oval on glass by some Delhi painter [Given ante Vol. I, p. 331. The accompanying cut is from De Jan Cigny and K. Raymond's *Inde* (Firmin Didot fr. 1315). -B] and most probably picked up by Orme or his father (landed an adventurer in Western India, 1700) in their wanderings along the coast of Western India in the early part of the 18th Century. Their proximity to Shivaji's own time is a partial guarantee of its faithfulness". Douglas gives a bust of Shivaji on p. 331 of Vol. II from Orme.

In the *Travels in the Mogul Empire* (A.D. 1650-1668) by Bernier reprinted in 1891 (London, Constable & Co.) a bust of Shivaji is reproduced on p. 167 from Valentyn's *Beschryving* in which is published an engraving of this bust from an Indian drawing. Mr. V. S. Bondre has published in 1933 this bust of Shivaji with the following endorsement:—"Copied from the painting secured by Von Valentyn just after the Surat Sack of 1664 A.D." For other pictures of Shivaji see *Pictorial Shivaji* published by Y. N. Kaikar, Poona, 1937.

and provided with cover; its blade broadened at the joint of the blade and the handle; the end of the handle studded with rubbies and diamonds. This sword, Prof. Manikrao states, was preserved at Kolhapur and was an object of worship but the descendants of Shivaji parted with it out of a sense of loyalty to King Edward (p. 151).

I am unable to verify the statements made by Prof. Manikrao regarding the Bhavāni sword in the above article. If the sword is preserved in the Buckingham Palace its identification may not be a difficult matter. But as matters stand the Bhavāni sword has become the object of much historical speculation and patriotic wonder and the people of Maharashtra will be prepared to pay any price for it provided its existence is traced and its identity proved on historical evidence.

There was once a belief current in Maharashtra that the sword was preserved in the British Museum. The late Mr. V. L. Bhawe has tried to dispel this belief by publishing a letter from the authorities of the British Museum stating that no such sword as the Bhavāni sword has been preserved in that Museum. This belief runs counter to the statement of Prof. Manikrao that the Bhavāni sword is preserved at the Buckingham Palace.

Mr. Parasnis ³ in his article on the Afzalkhan incident quotes the following passage from Justice M. G. Ranade's *Rise of the Maratha Power* (pp. 97-99) :—

" The Mahomedan historians, whom Grant Duff follows, charge Shivaji with treachery in the first attack he made with the fatal *vāgh-nakh* (tiger claws) and the *Bhavāni* sword, etc. "

3. *Itihāsa Samgraha* (Dec. 1914-Jan. 1916) Vol. VI, Nos. 4 to 6 ऐ. सु. लेख —No. 19 (p. 92)—In the description of the combat as given by Parasnis on the authority of a *lakhār* discovered by him at Satara the only offensive weapons on Shivaji's person when he set out for the combat are (1) *vāgh nakh* and (2) *Dishā* (p. 69). In this article Parasnis has published a photograph of Afzalkhan's tomb at Pratapgad (facing p. 73). There is also an article in this issue of the *Itihāsa Samgraha* on the family deity of Shivaji containing a photograph of the image of the goddess (facing p. 74) and another photograph of the temple of the goddess (facing p. 76).

James Douglas gives a picture of *vāgh nakh* in Vol. II of his *Bombay and Western India* (p. 161). His chapters on Shivaji's Forts in this volume (pp. 157-197) will be found interesting. They contain some good illustrations such as (1) Ganga Sagar Tank at Raygarh (p. 167) ; (2) Rajark (p. 66) ; (3) Pratapgad and Afzalkhan's tomb (p. 167) ; (4) Shivaji on horseback (p. 174) ; (5) Plan and elevation of Shivaji's Cenotaph (p. 180).

Jayakama Kavi's description of Shivaji's visit to the temple of Bhavāni at Pratapgad and of the image of the goddess will be found in the *Purnānāparvatāgrahapākhyāna*, chap. IV, verses 21-24. The temple was thronged with people gathered for the *mahāpūjā*.

" संयासुद्वंद्वकाहालदुर्दुभिष्वनिनादितम् ।

हालोचितमहापूजासंख्यावृत्तजनैर्दुलम् ॥ २६ ॥ "

The above remarks give rise to an impression that the works of the Mahomedan historians contain a reference to the Bhavāni sword. I am unable to verify the above statement at present. In the present paper I am confining myself to the reference to the Bhavāni sword in the Maratha records with a view to pointing out the earliest reference to this sword in the contemporary records.

Prof. R. P. Patwardhan in his article on the Afzalkhan incident⁹ remarks that the chief sources for the Afzalkhan incident are *Sivabhārata*, *Jedhe Śākāvalī*, *Ponādā*, *Sabhāsadi bakhar* and *91 Kalami Bakhar* and then states¹⁰ that no reference to the use of *vāgh-nakk* occurs in *Sivabhārata*¹¹, *Jedhe Śākāvalī*¹² and *91 Kalami bakhar*¹³. The *Sivabhārata* refers to "कृपाणिका"¹⁴ while the *91 Kalami bakhar* refers to only *bichvā* and *paṭṭā*. The *Jedhe Śākāvalī* does not refer to any weapon at all. Later Prof. Patwardhan describing how Shivaji got ready to meet Afzalkhan states (p. 176) "He held the *Bhavāni* sword in the right hand and the *bichvā* in the left and tied the shield to his back" ("उजवे हातांत भवानी तरवार व डावे हातांत

9. *Siva-Caritra-Nāṇdābhūṣaṇī* (pub. by B.I.S. Mandal, Poona, Śaka 1851—A.D. 1929) Chapter VII, pp. 161-179.

10. *Ibid.*, p. 164.

11. Edited by S. M. Divekar (B.I.S. Mandal, Poona, 1927) with numerous illustrations. The text is based on MS No. B. 1400, (Burnell's MSS catalogue), in the Saraswati Mahal MSS Library of Tanjore. The editor has also availed himself of a palmleaf MS of the *Sivabhārata* which is a Tamil rendering of the original (vide *Upodāhāta*, p. 5). The published text of the *Sivabhārata* contains 2233 Ślokas or verses.

12. An English rendering of this chronology appears in *Shivaji's Souvenir* (1927) pp. 1 to 43—by Sir Jadunath Sarkar. Pages 17-29 contain an English rendering of the *Jedhe Śākāvalī* by Sir J. Sarkar. The original texts of the *Jedhe Śākāvalī* and the *J. Karṇa* in Marathi were published by Lokamanya B. G. TILAK in *Siva Carita-Pyadipa* (pp. 14-65) ed. by D. V. APTE and S. M. DIVEKAR (B. I. S. Mandal, Poona, 1925). These texts are based on a MS in the possession of Dayaṅrao Sarjema Jedhe Deshmukh of the village Kāri in Ehor Sate. This MS is on Portuguese paper (22 folios). RAJAWADE published fragments of this *Śākāvalī* in his *Sources of Maratha History* (Khaṇḍa XVIII, No. 5).

13. Edited by V. S. VAKASKAR, 1930.

14. *Amarakośa* Kāṇḍa II, verse 82 mentions the word कृपाण = sword ("सङ्गे तु निर्विशचन्द्र-हस्तासिद्धयः । कौलेयको मण्डलामः करवालः कृपाणवत् ॥ ८९ ॥") (see B.S.S. edition of *Amarakośa*, 1907, p. 202). For the text of this work the editor has used a MS copied in A.D. 1297 (Vide his *Śāṇḍa* at the commencement). Mr. APTE in his dictionary explains कृपाणकः = a sword while he explains कृपाणिक as a knife or a dagger. The lexicon *Abhidhāna Cinīṣanapī* of Hemacandra records the word : कृपाणिका (३ मल्लकाण्ड) — "धुरी धुरी कृपाणिका."

In the *Paṇḍāpārvatīgrahanākhyāna* (or the story in verse of the capture of the Panhala fort near Kolhapur) composed by Jayarama Kavi in Śaka 1393 (preface p. 1) = A.D. 1573 the following verse shows that the *vāghnakkā* was used by Shivaji's soldiers as a matter of routine:— (chapter III, verse 25 of the Bh. I. S. Mandal Edn., 1933, Poona)

"शार्ङ्गलक्षवज्रोदनिर्मितैर्लक्षैस्तुतान्"

विचवा घेतला पाटीला डाल बांधली "). I am not aware if Prof. Patwardhan identifies the "कुपाणिका" referred to in the *Śivabhārata* with the Bhavāni sword. Possibly the term कुपाणिका may refer to the *bichvā* more than to the Bhavāni sword. This reference is, however, inconclusive so far as my present inquiry is concerned because we don't get in the *Śivabhārata* any mention of the name भवानी as applied to Shivaji's sword.

In the *Śivakāvya*¹⁵ composed by Puruṣottama in Sanskrit the meeting of Shivaji and Afzalkhan is described at some length. This poem was composed in A.D. 1821 and hence, though its historical value may not be very great it has some merits as a poem. It describes the fatal embrace of Afzalkhan as follows:—

“आलिङ्गनक्षण इभं मृगराडिवेन
ध्रुत्वा नृपस्य सशिरः प्रविधाय बाह्वोः ।
तस्थौ नृपोपि बलवान् नखतोस्य कुक्षी
शस्त्रा (स्या) विभेद विनिस्त्रो ह्यवनौ पपात् ॥ ५९ ॥”¹⁶

The MS from which the above verse is quoted contains illustrations in colour of the Afzalkhan incident. One of these illustrations represents Shivaji¹⁷ dressed for the combat or rather his meeting with Afzalkhan. He holds on his right hand the *vāgh-nakha* and a small *dagger* in the left hand,

15. Published in the *Khyatīkās Saṃgraha* (1894, 1897, by K. N. SANE and J. B. MODAK). This *Kāvya* is almost an epic of the Maratha History (from A.D. 1627 to 1818) Puruṣottama's surname was Bhandeṣṭi and his family was resident of Pedgaon in Ahmadnagar District. Puruṣottama was born in A.D. 1766 and died as a sanyāsi in AD 1856.

16. I have copied this verse from a MS of the work in the Govt. MSS Library at the E. O. R. Institute, Poona.—No. 81 of 1907-15. Puruṣottama composed a commentary on his poem in which he explains the above verse as follows:—

“आलिङ्गन इति ॥ सः यवनः मृगराट् सिंहः इभमिव आलिङ्गनस्य क्षणे समये एनं राजानं ध्रुत्वा नृपस्य शिरः बाह्वोः मध्ये प्रविधाय दृढं धृत्वा तस्थौ ॥ बलवान् नृपोपि अस्य यवनस्य कुक्षी कुक्षिप्रदेशौ नखेनेति नखतः सार्वविभक्तिकस्तसिः व्याघ्रनखेनेत्यर्थः शस्त्रा (स्या) च विभेद विच्छेद हि यस्मात् भेदनात् विगता शिखा यस्मात् सविशिलः यवनोपि अवनौ पपात् पतितवान् ॥ ५९ ॥”

17. Vide folio 45 a of E. O. R. Institute MS No. 81 of 1907-15. The verse describing the person of Shivaji reads as follows:—

“नायुषो नातिनीचः कमलदलनिभाक्षोतिपीनोन्नतांशो
गौरांगो गृहजनुर्मनसि च जनयन्योपितां कामदेवः ।
निर्भाकः सिंहशानोऽरुणकरनरगः कंडमुपाधिभूषो
मूर्धन्यानदरकाजिनविहितपदत्राणकोटी प्रतस्थ ॥ ५२ ॥”

This verse of course does not mention the *vāghnakha* and the dagger shown in the picture (2½ inches x 1½ inch in size) referred to as व्याघ्रनख and शस्त्री in verse 59 on folio 44 a.

which is obviously the *bichu* referred to in the several accounts of this incident and mentioned as *सखी* by our poet. The following three verses tell us how Shivaji meditated on his family deity Durgā and obtained her favour before starting on his perilous task:—

“ अहं स्वदीपोस्मि सराज्यकोशः काको बलीयान् कुटिलो ममाग्रम् ।
 शत्रुमहान् भीमबलोहमलो दुर्गैव देवी शरणं न चान्यः ॥ ४८ ॥
 तस्याः प्रसादादहमेवमद्य निहन्मि चित्ता न हि काचिद्वज्र ।
 तद्वाहिनीं त्वं समवाप्तुं वीर वीरैर्मतेः पातितवीरसंघैः ॥ ४९ ॥
 इत्थं स सेनाधिपतिं प्रबोधय हस्तांगुली स्यान्नखं निबध्दम् ।
 वामे करे सुहृन्तरा च सखीं निधाय देवीं प्रणमन् प्रयातः ॥ ५० ॥ ”

The poet explains the word *सखी* as follows in his commentary:—

“ सखीं छुरिकां स्यात्सखी चास्ति पुत्री च छुरिका चारि धेनुके स्वमरः ॥ ”

It appears to me that the “*सुहृन्तरा सखी*” mentioned by Paruṣo-ttama is same as the *कृपाणिजा* of the *Sivabharata*. It is, however, difficult to identify *कृपाणिजा* with the *Bhavāni* sword.

James DOUGLAS¹⁸ in his chapter on Shivaji in his *Bombay and Western India* published in 1893 makes a reference to the *Bhavāni* sword and states in a footnote¹⁹:— “The Genoa blade presented to the Prince of Wales in 1875 during his visit to India by the Raja of Kolhapur” and reproduces a picture of the sword from Grant DUFF’s History (p. 346). This picture gives us a long blade of sword with a decorated handle with the scabbard pictured near it. The blade of the sword as represented in this picture is curved at the end but the breadth of the blade is almost uniform and not broadened as in the case of the sword claimed to be Shivaji’s sword by Mr. Bomonjee D. PUDUMI²⁰ of Poona, who has publi-

18. *Bombay and Western India*, Vol. I, pp. 331-346, deal with Shivaji, his country, his birth, his person and character, his accomplishments, his motto, his good and bad traits, etc. These pages contain the following illustrations:—

- (1) Picture of Shivaji (bust) from Orme’s Fragments (p. 231).
- (2) View of Sinhgadh (from a photograph by Dr. T. CHOCKE) (p. 239).
- (3) Shivaji’s sword “*Bhavāni*” (from Grant DUFF’S History) (p. 346).

19. *Ibid*, p. 342—This footnote explains the statement of Prof. MANIKHAI of Baroda referred to earlier in this paper to the effect that the Maharaja of Kolhapur presented the sword to King Edward. The Prince of Wales, referred to by James DOUGLAS is of course identical with King Edward VII. Students interested in the history and identification of the *Bhavāni* sword may hunt up this clue from official sources.

20. Mr. PUDUMI in his pamphlet (August, 1928) gives us a picture of a sword in his possession which he claims as Shivaji’s sword. He also observes (p. 2 of pamphlet) “At any rate one thing is certain that the sword called *Bhavāni*” has not yet been irrefutably identified. There is a belief in Satara that a sight of the sword causes safe delivery of a woman in labour.” He refers to the information published by Mr. P. M. CHANDOREKAR in the *Journal of the*

shed a small pamphlet called "*Notes of the subject of Shivaji's sword.*" This sword is a "tegh" sword with a broad curved blade, slightly concave in the middle and made of flexible steel. It is single-edged and higher up double-edged upto a length of 9 inches from its point. The length of the blade measured along the middle of its curve from the point to the hilt is 2 ft. $4\frac{1}{2}$ inches. The tang of the sword is $2\frac{1}{2}$ inches wide. The blade is broader higher up, the maximum width being nearly 3 inches. The hilt of the sword is beautifully encased with tiny gold flowers²¹. On the other side of the blade are marks of the crescent moon²² (6 small marks of the crescent moon, 4 small

Bharat Itihasa Mandal, Poona, 1915 A. D., to the effect that on either side of the thrones of Shivaji at Satara there are two swords. One of them is an ordinary sword. The other is the Bhavāni sword on the right hand side of the throne. There is an engraving on the blade of this sword viz. "सरकार राजा शाहुछत्रपति काद" from which we find that King Shahu appears to have engraved his own name on it. On the blade of the sword in the possession of Mr. Pudumji the words "छत्रपति महाराज शिवाजी" are inlaid in gold in Devanāgarī characters. Dr. & K. BELVALKAR thinks that a letter in the word छत्रपति is written in the style in which we find it in MSS. 150 or 200 years old (p. 10 of pamphlet).

21. In a letter dated 17th February, 1912, from Mr. D. P. MOON to Khan Bahadur R. D. PUDUMJI, the writer considers the sword in question to be a genuine old sword of Shivaji. This opinion is based on the following points:—(1) the quality of the steel (2) its "Taga" shape, a characteristic of the Maratha swords (3) its old-type lettering and (4) the "Tahan-shah" work of inlaying the letters, the art of which is now extinct. (Mr. MOON represented the firm of "The Indian and Oriental Armour", Madan Street, Fort, Bombay). Mr. PUDUMJI quotes an extract from the illustrated *Hand-book on Indian Arms* (by Williamson ROBERTSON now Lord. B.) which refers to a sword presented by the King of Kahl to the Governor-General. This sword once belonged to Tamurlane. Swords are estimated by their age, watering or temper. PUDUMJI reproduces a coloured view of "Jewaher Khana" once the residence and strong-hold of Shivaji (Fort Singhar, Dt. Poona) and now in his possession. He also gives an extract from *Satara Gazetteer* (1884) by Sir James CAMPBELL, which reads:—(p. 238)—"the sword of Afakhan and Shivaji's favourite sword Bhavāni passed to the Moguls on the capture of Shambhaji in 1680. They were restored by Aurangzeb to Shahu in 1707 and still 1827 remained a valued trophy in the armoury of Shivaji's descendants." In the revised edition of his pamphlet, Mr. PUDUMJI (1929) gives a photograph of a brass tray (p. 86) about 2 ft. in diameter with him on which is embossed the celebrated episode in Shivaji's life viz. the release of a beautiful Moghul lady (daughter-in-law of the Subadar of Kalyan) brought as a captive after the sack of Kalyan in 1604 A. D.

22. Mr. PUDUMJI in a revised edition of his pamphlet (21st March, 1929,) on p. 11 draws our attention to the last para of Shivaji's letter to Jaysinha, who invaded the Deccan at the head of the Moghul army. This para reads as follows:—"Tomorrow, the moment the sun shall conceal his face behind the evening cloud, the Crescent moon of my sword shall flash forth. That is all, God be with thee." Mr. PUDUMJI is of opinion that the expression "Crescent moon of my sword" in the above para represents Shivaji's own description of his sword "as to its shape, i.e., it had a curved blade. The letter of Shivaji from which the above para has been quoted is in Persian and has been published by the Nāgarī Pracharini Sakha of Benares in their *Patrika*

marks of the full moon possibly and 2 big marks of the crescent moon). Mr. Bomanji PUDUMJI prints on p. 3 of his pamphlet a copy of a letter dated 24th March, 1925, from the authorities of the British Museum stating that the British Museum does not possess the original "Tiger-claw" or sword of Shivaji.²³

*The Sabhāsad Bakhar*²⁴ composed in A. D. 1694 refers in many places to the tutelary deity of Shivaji viz. *Śrī Bhavānī*²⁵ but no references to the Bhavānī sword can be found in it. The references to the family deity Bhavānī in this *bakhar* are generally associated with the major incidents of Shivaji's intrepid career but I have failed to trace in this source any mention of Bhavānī as the name of Shivaji's sword. I await more light on this problem from scholars who have done intensive research in the history of the period.

(Bhāga 3, No. 1—Samvat 1975). This has been reprinted in the *Shivaji Souvenir* (1937) — Marathi Section (pp. 161-170) and English trans. of it in the *English Section* (pp. 170-178). Though this letter in the form of a poem may have a high poetic value its testimony on the question of the shape of Shivaji's sword has no value, especially as the document bears no date and is also of anonymous authorship. Hari Kavi (A. D. 1685) describes the *Bhavānī Sword* by the term "चन्द्रहासः" लङ्गवली, असिलता, in his *Sambhārāja Carita*.

23. This reply was received by Mr. V. L. BHAVE, author of the *History of the Marathi Literature* (Mahārāṣṭra Śāśvat) and is printed in the *Journal of the Bharata Itihāsa Samśodhak Mandal*, Poona, of Śaka 1887 (= A. D. 1915) p. 19. It is signed by C. HENCOCKES, Record-keeper of the Department of British and Medieval Antiquities and Ethnology, British Museum, London, W. C.)

24. *Life of Śīca Chhatrapati* (by Krishnaji Anant Sabhāsad) Ed. by K. N. SANE, 1938 (Fourth Edition). Mr. SANE has based his text on five MSS: (1) MS procured from the pujari at Pratapgad, (2) MS copied in A. D. 1852 and deposited in the Native General Library of Poona, (3) and (4) MSS procured by Krishnaji Pant Acharya Naigaunkar of Satara. Mr. SANE has relied on the Pratapgad copy as it is very old and especially on account of its being found at Pratapgad. The date of composition recorded in this MS is Śaka 1616 (= A.D. 1694) but the Samvatsara mentioned is "Iivara" which is equivalent to Śaka 1619 (= A.D. 1697); (5) MS Procured at Mahad, in which some changes appear to have been made from DUFF'S History.

25. Ibid p. 9 ("श्री भवानी कुलदेवता महाराजांची"); pp. 11 and 23 ("श्री भवानी कुलवापूरची"); p. 27 ("श्री भवानी"), p. 42 (श्री शंभूस व भवानीस नमस्कार केल); p. 46 (श्री शंभूमहादेव, "श्री भवानी"), p. 49 ("श्री भवानी"), p. 53 ("श्रीभवानीने"), p. 63 ("श्री महादेव व श्री भवानी कुलस्वामी"), p. 89 ("श्रीभवानी") (cf. *Jadhe Sabhāsad* under Śaka 1681) — "कदाचित् श्री डोबेच्या वरदे अफसलखान मृत्यु पावला तरी इशारतीचे आवाज गहावरी होतील" (and under Śaka 1690) भवानीबाई लेक संभाजी राजे दामी जाली (at Sringerpur).

The next important contemporary source of information on the problem of the Bhavānī sword is the *Śivabhārata*^{25a} composed by Kavindra Paramānanda by order of Śrī Chhatrapati Shivaji Maharaja. This poet hailed from Nidhinivāsa (= Nevase on the bank of Pravara river) and was a contemporary of the celebrated Gāgābhaṭṭa who officiated at the coronation of Shivaji in A. D. 1674. He composed the *Śivabhārata* after Śaka 1583 (= A. D. 1661) and before Śaka 1696 (= A. D. 1674), the year of Shivaji's coronation at Raigad.²⁶ Mr. D. V. APTE²⁷ has already pointed that Shivaji made use of the sword in his fight with Afzalkhan and this sword is none other than the Bhavānī sword referred to by Paramānanda in the *Śivabhārata* in verses 16 and 22 of Chapter XX. These verses are as follows as translated by me in English:—

“Prostrate him (Afzalkhan) to the ground by the great stroke of your sword (असि) as that person (demon in the form of yavana) is constantly rising on this earth for the obstruction of *dharma*” (verse 16).²⁸

25a. Edited by S. M. DIVEKAR, Pub. by the Bharata Itihas Mandal, Poona, Śaka 1849 (= A. D. 1927,) contains a fine frontispiece of a picture of Shivaji in colour from a painting in the Prince of Wales Museum, Bombay. It is a facsimile reproduction from the original in which the height of Shivaji's figure is about 3½ inches. Other good features of the edition are Upodhāta pp. 1-28 by S. M. DIVEKAR; (2) a useful bibliography; and (3) a masterly introduction by D. V. APTE (pp. 1 to 300.). The text and the Marathi translation of the 51 chapters of this epic, (“चरितं शिवराजस्य भक्तस्येव भारतम्”—Chap. I, 21) of the Life of Shivaji has been critically edited. This is followed by an exhaustive index of places and persons mentioned in the text. The illustrations besides the frontispiece are (1) a contemporary horoscope of Shivaji by Śivarama Jyotiṣī (page 56); (2) photo of folio 39 of MS. recording verses about the birth-date of Shivaji (p. 56); (3) photo of the extract from *Jedhe Śahāvan* containing the birthdate of Shivaji (p. 56); (4) Bangalore Fort (p. 64); 5 Images of the Goddess Bhavānī at Fort Śivneri (Śivai) and at Fort Pratapgad (Bhavānī) (p. 65); (6) Map illustrating the Muslim dominions in Shahaji's time (p. 80); (7) Map of Karnataka in Shahaji's time (p. 80); (8) Map of Southern India in Shahaji's time (p. 80); (9) Map illustrating Shivaji's invasion of Konkon in Śaka 1583 (= A. D. 1661) (p. 81); (10) Photos. of the forts, Parandhar, Rajagad and Simhagad (p. 208); (11) Photos of Pratapgad, Panhagad and of a picture of Afzalkhan (p. 209); (12) Map illustrating Shivaji's invasion of Śaka 1689 (= A. D. 1667) after the Afzalkhan incident (p. 248); (13) Map illustrating Shivaji's battle of Umberkhind (p. 248); (14) Map illustrating Shaista Khana's invasion of Śaka 1593 (= A. D. 1660); (15) Map illustrating the siege of Panhagad Śaka 1583 (= A. D. 1660) (p. 249); (16) Pictures of Shah Jahan, Mahmud Adil Shah, Shaista Khan, Jaswant Sinha, Aurangzeb, Fazalkhan, Raja Jayasinha and Dilerkhan (pp. 252-258.).

26. These Chronological limits are given by Mr. DIVEKAR (vide p. 90 of his Upodhāta to the *Śivabhārata*). The poem refers to the death of Siddi Johar (A. D. 1661).

27. *Śivabhārata* (Prastāvanā, p. 168). In the Index (p. 12 under Bhavānī Tarrāc reference is made to verses 22 and 28 of Chap. XX of the text.

28. Page 193 *Śivabhārata*—

“उद्धवन्तं निरोकाय धर्मस्येह मुहुर्मुहुः ।

तमेनमासिरातेने महता भुवि पतय ॥ १६ ॥”

"It has been ordained by the Creator that he (Afzalkhan) should be killed by this hand of yours and hence, O King, I (goddess Tuljā) have identified myself with your sword (कृपाणी) " — (verse 22) ²⁹

"With these words Śarvāṇī, i. e. the goddess Bhavānī or Tuljā entered his sword (कृपाणिम्) and he (Shivāji) though in a waking state regarded it (the whole occurrence) as a dream. " — (verse 23). ³⁰

In the above verse we get a genesis of the Bhavānī sword which is perhaps the earliest on record from contemporary sources : Evidently the goddess Bhavānī enters the usual sword of Shivāji and makes it unusual. This association of the goddess Bhavānī with Shivāji's sword given in a contemporary record (between 1661 and 1674 A. D.) is extremely valuable as it explains how the term *Bhavānī tarāṇ* came into being. The verses quoted above do not, however, refer to any sword of Shivāji as *Bhavānī tarāṇ*, an expression which became an established usage during the course of centuries that have elapsed since the tragedy of Afzalkhan. The human sword of Shivāji having once become divine by its association with the goddess Bhavānī and thus having been linked up in popular imagination with all the heroic exploits of Shivāji, whom the people believed to be an incarnation of Śiva,—this human sword has now become an object of much wonder and speculation for the historian and the patriot alike. It would be certainly a red-letter day on which its existence and identification are proved beyond challenge by any scholar or institution interested in historical research. Our duty for the time being is to collect all possible information which might help scholars and patriots in keeping the memory of the Bhavānī sword fresh in their minds so that this quest of the holy grail may continue unabated by all lovers of the Maratha history in particular and of history in general.

The foregoing discussion and record of references to the Bhavānī sword appears to me like Shakespeare's drama Hamlet without the King of Denmark. The account of this sword as recorded in the *Steadip-*

29. Ibid.—

“ विधिना विहितोऽस्यस्य मृत्युस्त्वपणिनामुना ।
अतस्तिष्ठामि भूत्वाहं कृपाणी भूमणे तव ॥ २२ ॥ ”

30. Ibid., p. 124—

“ व्याहर्न्तीति शर्वाणी तत्कृपाणीमवीवशत् ।
असौ जामदग्न्योऽपि तत्स्वप्नमग्न्यत ॥ २३ ॥ ”

vijaya being a late one³¹ cannot be taken as historical truth especially in the absence of contemporary evidence to support it in material particulars. The account of the *Śivabhārata* is quite valuable so far as the genesis of the expression *Bhavānī taruār* is concerned. The reference to this sword in the *Chitnis bakhar* of A.D. 1811 is also not very helpful. It is, therefore, necessary to search for more contemporary references to the Bhavānī sword like that of the *Śivabhārata*. Such references alone can give that factual touch to the history of this question which is necessary to fill up the historical void that separates us from the time of the author of the *Śivabhārata*. I shall, therefore, conclude this paper by putting on record at least one contemporary reference to the Bhavānī sword in which we find a poetic description of the exploits of the Bhavānī sword in the hands of King Sambhājī, to whom this sword must have passed on as a heroic legacy after Shivaji's death in A.D. 1680. This reference is also very important as it is the only one so far discovered in which the name "*Bhavānī's Sword*" is mentioned five years after the death of Shivaji, i.e. in A.D. 1685 and in which no less than 3 verses or 12 lines are devoted to the praise of this sword. The bearing of these verses on the history of the Bhavānī sword was not quite apparent to me when I noticed them first three years ago in my paper,³² on "*Hari Kavi alias Bhānubhāṭṭa, a Court-poet of King Sambhājī and his Works.*" I was then under the impression that in the documents of the period many authentic references to the Bhavānī sword must have been traced and scientifically recorded by the indefatigable researchers³³ in the field. When, however, I began to look for them in the

31. *Vida tiva Caritra-Pratīpa* (B. L. S. Mandal, Poona 1925) p. 75 where the date of composition of the *Śivadigvijaya* is given as Śaka 1740 = A.D. 1818. The extracts (from several) *Bakhar* relating to the birth date of Shivaji (pp. 71-78) will be found interesting. These *bakhar* are (1) *Sabhasad B.* (A.D. 1697), (2) *Chitrāgupta B.* (about A.D. 1759), (3) *26 Kalāmī B.* (A.D. 1780), (4) *Bakhar* composed for Sawai Madhav Rao Peshwa (Rajwade Khanda 4) (A.D. 1783), (5) *Chitnis B.* (A.D. 1810), (6) *Choti B.* (A.D. 1817), (7) *Śivadigvijaya* (A.D. 1818), (8) *Panta Pratidinhi B.* (A.D. 1844), (9) *Panditrao B.* (A.D. 1816), (10) *Shri Shivaji Pratap* (A.D. 1829), (11) *Shedgannkar B.* (A.D. 1834).

32. This paper was submitted to the Modern History Congress, Poona in June, 1935 and was published in the *Annals of the Dhundarkar Institute*, Vol. XVI, pp. 262-291. Hari Kavi was a resident of Surat. His family hailed from the Mahārāṣṭra. He composed (1) *Sambhājī-Carita* by order of Kṛṣṇapāṇḍita, the guru of Sambhājī, (2) *Haihayendra-Carita* and its commentary *Sambhūddhātā* by order of Sambhājī and an anthology called the *Subhāṣitāhāraṇi*. The *Sambhājī-Carita* was completed at Surat on 19th January, 1685. It is a mahākāvya in 12 sargas of which only some fragments are available in the Govt. MSS Library at the B. O. R. Institute, Poona.

33. Rao Bahadur G. S. SARDESAI, the Mahārāṣṭra Historian, has directed my attention in a private communication dated 16th April, 1938 to his views on the problem of Bhavānī Sword as recorded by him on p. 63 of his volume on Shivaji (*Marathi Riyasat—2, Śaka Kāṇḍ, Shivaji*).

published records I was thoroughly disappointed to find a woeful lack of reliable information on the question of the history of the Bhavāni sword based on contemporary and subsequent evidence. Evidently the problem has not been examined by any scholar competent to search for, scrutinize and arrange in a chronological order all the available data bearing on the question. I have gathered in this paper a few facts regarding the Bhavāni sword solely with a view to provide a historical background to Hari Kavi's description of this sword in his *Śambhurāja-Carita*, composed in A. D. 1685. This description shows that to a resident of Surat like Hari Kavi the glory of the Bhavāni sword had some poetic appeal as will be clear from the following verses :—

Folio 82³⁴ of MS No. 191 of 1875-76 —

राजर्षि घोषयानस्तव विक्रयमहो ते वयं मंद वाचो
वीरवीरोभमानः करतलविलसच्चंद्रहासो³⁵ भवान्वा(न्याः) ।
चक्रेततप्रमत्तहिरदगलचलद्भूरिभांकारपूर्णं
सा धीराशंसिनीमूखिनगति विजयाशंसिनी चचकास्ति ॥ १२६ ॥
शानो रत्नखड्गवल्ली³⁶ लसति समुदिता कालकादंबिनी³⁷
ध्वातली³⁸ सैम्यधूली बव जगति समातप्य³⁹ झल्कार विद्युत् ।
अस्त्रा सौररपारै⁴⁰ प्रधनवसुमती⁴¹ श्रावयन्ती⁴² समन्तात्

Dowday, 1936) :—Shivaji during his Konkani expedition (A. D. 1657-58) came into contact with Lakham Savant of Goa (1651-1675 A. D.) whom he made a vassal. This Savant had in his possession a famous sword manufactured in Europe, which Shivaji acquired by presenting the Savant 300 *hans* and a dress of honour. This sword was named *Bhavani*. As its possession brought much success to Shivaji he used to worship it daily. This sword is still at Satara in the temple of the goddess and is included among articles for worship. (*Footnote* :— King Shahaji (father of Shivaji) sent by sea some valuable articles from Karnatak such as a bedstead, a belt and an armour and a *Pairanga talwar* according to the statement of the *Cechoi Bakher* of the Maratha Empire. It is possible to conclude that the sword included among the above articles is the Bhavāni Sword. The story about the transfer of this sword to London is not true.)

34. Vide *Annals*, XVI, p. 266, where these verses have been quoted by me.

35. चंद्रहास = a glittering sword (Apte) : “ खड्गे तु निखिद्यचन्द्रहासासिद्धयः ” *Amarakośa* (II, 8, 50). Bhānuji Dikṣita explains :— “ चन्द्र इव हासः प्रभा अस्य । चन्द्रे हवति वा । द्युतिमत्वात्. ”

36. खड्गवल्ली = the sword-creeper = sword resembling a creeper possibly by its length and elasticity.

37. कादंबिनी = a long line of clouds.

38. ध्वात = darkness ; अली = a row or continuous line.

39. समातप्य = having over-spread in an intense manner.

40. The unfathomable waters in the form of weapons (used by the army). सार = water.

41. प्रधन = Battle and वसुमती = earth ; प्रधनवसुमती = the battle-field.

42. श्रावयन्ती = flooding.

Kavi, who composed his *Rādhāmādhavavilāsa Champā* or a Life of Shahāji between Śaka 1575 (= A. D. 1653) and Śaka 1580 (A. D. 1658).⁴⁹ Evidently Jayarāma Kavi was a senior contemporary of Hari Kavi (A. D. 1685) and his description of Shahāji's sword is not merely poetic but factual as well. It is described as "रत्नललितमुष्टिमंजुला" or "lovely on account of its having a handle bedecked with jewels." It is compared to a cloud (कृपाणजलद) and is called कृष्णा or of darkish lustre due to its being rubbed clean by the application of some polishing oil (शल्लमाचैकैलेकाविता). Will it be possible to prove on documentary evidence that this very sword of Shahāji actually seen and described by Jayarāma Kavi before A. D. 1658 was transferred to Shivāji sometime thereafter and was actually in his possession at Pratapgad at the time of the Afzalkhān incident of A. D.

यथा मति मया विभो तव कृपाणिश्रयाः स्तुति

विधाय विनिगच्छते सदसि सत्कवीनां पुरः ।

परिक्षणविचक्षणशक्तितैलैकसंरक्षण—

क्षणे ललितलक्षणभवणमत्र संदीयता ॥ २२७ ॥

राजा सादरं तच्छ्रुतवान् । यथा ।

नृप तव कृपाणिकेयं दृढतरकरपीडनेन संभ्रांता ।

अपहृतकोशा भूतैर्निपतति परिब्रुव्य वैरिणां कंठे ॥ २२८ ॥

नृप तव कृपाणिक्रयाः प्रायः खाराऽनी क्राया ।

अनया निकृत्य शत्रून्नुकुंतति सापि तत्र पत्रस्थान् ॥ २२९ ॥

हस्तोदितो विचित्रः शाहमहीपाल खड्गमेवमेव ।

वर्षति यत्र हि भारो कुस्ते तत्रैव जीवजीवनाभावं ॥ २३० ॥

आश्चर्यं तव शाहक्षितीया दृष्टे कृपाणजलदस्व ।

वृष्टिं विनैव कुस्ते यस्तृणसृष्टिं प्रतीपरदनेषु ॥ २३१ ॥

अवलोकितं भूतं वा कैरपि चलने जलस्य जलपुरतः ।

नृप तव कृपाणनीराद् गच्छति नीरं परस्य वदनस्थं ॥ २३२ ॥

कृष्णा कापि कृपाणी राजराजौ विलक्षता अपति ।

हरति पररक्तवर्षं स्वीदेनाच्छाद्य कालेन ॥ २३३ ॥

श्रीमान् महामपायः पुष्करकलिता कलिदजा यस्मिन् ।

भूमृन्मौलिषु ललिता सुते चित्रे सरस्वतीं गंगां ॥ २३४ ॥

अलमलमधुना शाहक्षितीया दृष्टे कृपाणनुतिर्गिरिः ।

तुणमप्यरिदंतवृत्तं विलोक्य निजयात्रिः सरति ॥ २३५ ॥

एवमादीन्येषामपि महाकवीनां लङ्कारवर्णनान्याकर्ण्य किमपि विविदिपुरिवान्यत्राकृष्टदृष्टिरभवत् ।

etc."

49. According to RAJAWADE / vide p. 4 of his Intro. to *Rādhāmādhavavilāsa*.

1659? If this sword of Shahāji is proved to be identical with the sword of his son Shivāji with which the goddess Bhavānī identified herself at the time of the Afzalkhan incident as stated by Kavīndra Paramānanda between A. D. 1661-1674 it would be easy for us to imagine that this same sword passed on to Sambhāji⁵⁰ after his father's death in A. D. 1680 and was later described by Hari Kavi in A. D. 1685. Even if this identity of the two swords remains doubtful it would be worth-while representing the results of our discussion about the contemporary references to the swords of *Shahāji*, *Shivāji* and *Sambhāji* in a tabular form as follows :—

Serial No.	Owner	Source of Description	Date of Description	Description
1	<i>Shahāji</i>	Jayarāma Kavi in VIII Ullāsa of <i>Rādhāmādhava-vilāsa Campū</i> .	Between 1658-1658 A. D.	" रत्नसुखिलमुष्टि- मंडुकां " and " कुशा "
2	<i>Shivāji</i>	Kavīndra Paramānanda in <i>Śivabhārata</i> , XX, 16, 22, 28.	Bet. A. D. 1661-1674	हृषीकेश or रुद्र
3	<i>Sambhāji</i>	Hair Kavi in <i>Sambhūrāja - Carita</i>	12th January 1685	चेद्रहासोमवान्धाः - असिहता or सज्ज- वली

The foregoing table shows three different swords associated with the grandfather, the father and the son in one and the same line of kings and described by three different poets, all of whom were contemporaries of their patrons. The difference of about 30 years between the first contemporary reference to a sword and the last reference and the chronological sequence of references tend to suggest a hypothesis for further verification that the objects referred to by three contemporary poets are not several but identical.

The foregoing discussion about the Bhavānī sword associated with the hair-raising exploits of Shri Shivāji Mahārāja raises the question of

50. Cf. Bar. M. K. SETTS' remarks in his article on " Sri Vatsayana " in the *Jubilee Volume* (1938) of the Anthropological Society, Bombay, p. 197— " A young man is asked to go out into the world and carve a career for himself. The carving was done by his trusty sword, often the parting gift of his family. "

the existence or otherwise of any earlier historical parallel to the story of the Bhavāni sword as now finds currency in the Mahārāṣṭra and the veracity of which has to a certain extent been confirmed by Hari Kavi's description of the *Bhavāni's sword* (भवान्याः चंद्रहासः) in the hands of King Sambhaji. Luckily for us such a historical parallel⁵¹ is found in the divine sword given by a strange woman to Kumāra Kampapa, the eldest son of King Bukka of Vijayanagara and which had been the heir-loom in the royal Pāṇḍyan family.

The account of this Pāṇḍyan sword has been fortunately preserved for us in a magnificent poem⁵² composed by Kumāra Kampapa's talented queen Gaṅgādevī and hence possesses much historical value. Kumāra Kampapa also called Kamparāya was the son of Bukka I (A. D. 1276—death, V. SMITH *Oxf. His.* 1923, p. 302) by his wife Depāyī. When the prince Kampapa grew to manhood his father advised him on the duties of royal princes and asked him to proceed against the king of the Turushkas with his headquarters at Madura. Kampapa accordingly undertook this expedition and pitched his camp in the town of Marakata.⁵³ *A goddess appeared before him and after describing to him the disastrous consequences of the Mussalman invasions of the South and the sad plight of the southern country and its temples exhorted him to extirpate the invaders and restore the country to its ancient glory, presenting him at the same time with a divine sword.* Kamparāya then proceeded against Madura and in a battle, killed the Sultan ruling at the place. He then made grants to several temples.⁵⁴

The closeness of the above historical parallel to the story of the Bhavāni sword is remarkable. Though the Pāṇḍyan sword mentioned by Gaṅgādevī as presented to her husband Kamparāya is removed historically by about 350 years the points of similarity of the circumstances connected with each sword may now be tabulated as follows :—

51. I am thankful to my friend Dr. B. A. SALETORKE, for pointing out to me this parallel.

52. Vide *Sources of Vijayanagar History* by S. K. AIYANGAR, Madras, 1919, pp. 23-24 where Dr. AIYANGAR has given us a brief analysis of each of the eight cantos of Gaṅgādevī's historical poem called कम्परायचरितम् from a MS in the Govt. Ori. MSS Library, Madras. Vide printed edition of this poem also called मधुराविजयम् by Pt. Shrinivas SHASTRI of Travancore, Archaeological Department (Trivandrum).

53. *Kamparāya Caritam*, Canto V.

54. *Ibid.*, VIII.

<i>The Paṇḍyan Sword</i>	<i>The Bhavāni Sword</i>
(1) This sword is given by a goddess to the hero.	(1) This sword is also given by the goddess <i>Bhavāni</i> to the hero.
(2) The hero here is <i>Kumāra Kamparāya</i> or <i>Kamparāya</i> , son of Bukka I.	(2) The hero here is <i>Shivāji</i> , son of <i>Shahājī</i> .
(3) This sword is given to the hero on the eve of the performance of a heroic deed viz. the destruction of the <i>Sultan of Madura</i> by <i>Kamparāya</i> .	(3) This sword is also supposed to be given on the eve of <i>Shivāji's</i> meeting with and destruction of <i>Afzalkhan</i> .
(4) The object of the exploit of the hero was to deliver the Hindus from the tyranny of the Muhammadans, not to say their religious oppression and desecration of Hindu temples.	(4) The object of <i>Shivāji's</i> exploit was also to deliver the Hindus of the Maharashtra from the Moghul and Muhammadan tyranny indicated by the breaking of Hindu idols and destruction of Hindu temples.
(5) <i>Kamparāya</i> , the hero kills the Sultan of Madura and becomes victorious.	(5) <i>Shivāji</i> kills <i>Afzalkhan</i> and effectively checks the Muhammadan tyranny.
(6) <i>Kamparāya</i> makes grants to several temples after the conquest of Madura.	(6) <i>Shivāji</i> also made some grants to some men of his court according to the <i>Śivadigvijaya</i> . ⁵⁵

55. Ed. by P. R. NANDURBARKAR and L. K. DANDEKAR, Baroda, 1936, p. 171—
 "Pantajipant was the recipient of the *śahm* of the village Hivareal. He was also given the robes of honour. Visvārao Nānāji and others who had served (at the time of the Afzalkhan incident) were also the recipients of some *śahms*, etc. A new tower was built at the place where Afzalkhan was killed, etc."

I believe the above parallelism between the incidents associated with the Pāṇḍyan sword and those connected with the Bhavānī sword will be found sufficiently interesting by the students of the Maratha history.

In concluding my survey of the problem of the Bhavānī sword I have to point out that so far no contemporary reference to this sword has yet been traced by scholars working in the field of the Maratha history. In view of this fact vouched by close students of the Maratha history Hari Kavi's reference to the Bhavānī sword in A. D. 1685 must be treated as "practically contemporary" ⁵⁶ and hence should retain its evidential value in any discussion about the genesis and historicity of the Bhavānī sword. In view of the decaying condition of the MS in which Hari Kavi's verses about the Bhavānī sword are found I have thought it advisable to publish along with this paper photograph of the folio of the MS on which these verses are recorded as also that of the last folio on which the date of composition of the *Śambhurāja-Carita* is found. ⁵⁷

56. This paper was read before the Bharat Itihās Samā. Mandal, Poona in June 1938. Mr. V. S. BENDRE who was then in London, had sent a note on the subject of this paper for the annual gathering of the Mandal where this paper was read. On reading this note I wrote to Mr. BENDRE pointing out that there is no contemporary evidence regarding the Bhavānī sword except the three verses of Hari Kavi. Subsequently Mr. BENDRE sent me a copy of his paper on the Bhavānī sword which he had contributed to a London Journal and in which he has admitted the force of my evidence as will be seen from the following extract:— "Where is the Bhavānī sword of the great Mahratta hero Shivāji? Much has been told in the later chronicles about this sword which was a gift to him by his goddess Shri Bhavānī. These narratives are not, however, quite unanimous in their description. The only practically contemporary reference is that by Hari Kavi in his *Śambhurāja Carita* (1685 A.D.)—Folio 82 verses 126-8 of this work—photo-copy supplied by my friend Mr. P. K. GODE. "

57. Plates I and II containing the two photographs under reference are not reproduced here.

8. Pārijāta-dhvaja of the Marāṭhā King Sambhājī *

(mentioned by his Court-poet Hari Kavi in A.D. 1685)

An exhaustive study of Indian banners from the earliest times up to the present day based on contemporary sources is yet a desideratum in spite of the references to banners recorded in literary and other sources. In the present paper I propose to record two verses containing a reference to the banner of the Marāṭhās in the 17th century. These verses read as follows:—

Folio 74 of the *Sambhurājacarita*¹ — Battle scene

“ करस्फुरद्गर्गलप्रवरचंद्रहासप्रभा —
विभासितदिगालिभिः मुसदकोटिभिः प्रोद्धतः ।
स भूपतिशिवामणिमुतिमरीचिमाकाचिह्नः
सुगुप्तिमकरोद्गुरोस्तदनु पारिजातध्वजः ॥ ६३ ॥ ”

* Indian Historical Quarterly, Vol. XVI, pp. 40-47.

1. Vide my paper in the *Annals* (B.O.B. Institute) Vol. XVI (1933), pp. 362-391. The only MS of the *Sambhurājacarita* so far known is No. 191 of 1575-76 in the Govt. MSS Library, at the B.O.B. Institute, Poona.

In the *Śivabhārata* (composed between A.D. 1661 and 1674) of Kavindra Paramānanda there are references to banners which may be noted here:—

Chapter XXIV, 56 — “ अग्रतः प्रचलन्तीनां पताकानां समंततः
कान्तिभिः सकलं व्योम तदा कीर्तिरतां दधौ ॥ ५६ ॥ ”

Chapter XXIV, 68 — “ क्षिप्रवद्भिः क्षितिमपि बद्धमुष्टिभावा —
ज्योन्मुक्ताः कंचन पताकिभिः पताकाः ॥ ६३ ॥ ”

Chapter III, 18 — “ स्वेः स्वेः सैन्यैः परिचुताः पुरः प्रोच्छ्रायितध्वजैः ”

Chapter VI, 16 — “ केतनोन्ममनं चोपचैवाराध्यामरवीजनम् ”

Chapter XI, 18 — “ तरलाभिः पताकाभिस्तदितः परितर्जयन् ”

Chapter XII, 9 — “ कम्पयन्त इवाकाशं पताकापटमण्डलैः ”

Chapter XII, 79 — “ सपताको ध्वजश्चापि ”; 85 — “ पताकिनीपाल ”
117 — “ न पताका न च ध्वजः ”

Chapter XIV, 5 — “ पताकोर्मिविराजितम् ”; 35 — “ पताकिनी ”

Chapter XXII, 60 — “ पताकाभिर्ध्वजैरपि ”; XXIII, 62 — “ पताकिनीम् ”

Chapter XXIV, 24 } “ पताकिनीम् ”; XXVIII, 18 — “ ध्वजिनीं तावद्वक्त्राणाम् ”
“ 29 }

In the above stanza the word गुरोः refers to Kavi Kalaśa,² the minister of Sambhāji. The word चंद्रहास possibly refers to the Bhavānī sword³ in the hand of Sambhāji and the expression पारिजातच्वज appears to refer to the *Bhagavā Zephā*, the banner of the Marāṭhās. The verse describes Sambhāji as surrounded by the army of the enemy. Kavi Kalaśa, the *guru*⁴ of Sambhāji is represented here as accompanying his royal disciple, Sambhāji, therefore, tried to protect his *guru* as also the royal banner called here पारिजातच्वज by the poet. In this battle scene Sambhāji's wife Campā,⁵ the heroine of the *Sambhūrājacarita* is also shown by the poet to be by his side in the royal chariot on their return from Surat, where the marriage⁶ of the heroine took place. The poet refers again to the पारिजातच्वज in the following verse on folio 79 of the *Sambhūrājacarita*:—

“ जये किमिति दोषिते मम कृपाणकालानले
मया ननु पतंगतां समधिगंतुमागम्यते ।
मयमुदयते ह्यसिर्मान गवेपयाम्यद्भुतं
प्रचंडवरकामुं तमिह पारिजातच्वजम् ॥ १०८ ॥ ”

As the expression पारिजातच्वज represents in the foregoing verses the banner of the Marāṭhās⁷ in the 17th century we have to determine

2. Kavi Kalaśa is called Kṛpā Paṇḍita by Hari Kavi in verses 124 and 125 on folio 99 of the *Sambhūrājacarita* (“यस्यास्ते गुह्येक एव मुनिभिः कृष्णो गुणौपायुधिः”—v. 125 and “श्रीकृष्ण-संज्ञितास्त्रिभुवनविषये कोविदकलेशहर्ता”—v. 124).

3. Verses 126, 127, and 128 on folio 99 of the *Sambhūrājacarita* MS describe the Bhavānī sword in the hands of king Sambhāji (“वीरश्रीशोभमानः करतलविलसच्चंद्रहासो मवान्या (न्याः)” —v. 126).

4. Cf. folio 74 — “समेत्य सचिवैः समं तदनुमानं भूपति—

दंषार गुह्योदितो निजवर्गधर्मासज्जन ”

5. Cf. folio 78 — “चंचाल चललोचनां समुपवेद्य चंपां रथे ”

6. History knows no wife of Sambhāji of the name Campā. Sir Jadunath Sarkar writes to me under date 21st May, 1935. — “I am inclined to think that Campā was the mother of that Madan Singh, an illegitimate son of Shambhāji, who was kept a prisoner in Aurangzeb's camp along with Shahu after the fall of Bidar in 1680. ”

7. Vide p. 161 of *Śāhn-Erīā Shīvājī* by Rao Bahadur G. S. Sardesai, 1935. Dealing with *Symbols of Royalty* Rao Bahadur Sardesai observes:— “Shivājī made current certain special symbols of Royalty connected with the royal throne (*Saptāsana*). Certain royal symbols like *Jaripatā*, *Paṭhā* etc. were used in ancient times. These were renewed by Shivājī at the time of his coronation after giving them proper authority of the *Śāstras*. The *Bhagavā Zephā* was formerly used by many warriors. The Marāṭhā Sardars used this flag generally while proceeding to battle. *Jaripatā* was a dignified transformation of this flag. It was Shivājī who first made it a symbol of royalty, though it was later adopted at several places in the Marāṭhā Empire. The *Jaripatā* was not meant to be used at all times in warfare but it was displayed

its exact significance and ascertain if it is identical (or otherwise) with the orange-coloured *Bhagavā Zepḍā* of the Marāṭhās so popular in the *Mahārāṣṭra*.

In the absence of contemporary descriptions of the Marāṭhā banner⁸ recorded in monographs we have to make the best of the expression used by Hari Kavi viz. पारिजातध्वज.

The *Pārijāta* flower proper is *white* but its stalk is of *orange* colour. How can we prove, therefore, that the expression पारिजातध्वज means the *Bhagavā Zepḍā*, the orange-coloured banner of the Marāṭhās? I shall, however, record the evidence collected by me in favour of the identity of the *Pārijāta dhvaja* with the *Bhagavā Zepḍā*. This evidence is as follows:—

(1) Hari Kavi was a Deccani Brahmin resident of Surat as he himself states in his works, fragments of which have been preserved in the Govt. MSS Library at the B.O.R. Institute. He composed the *Śambhurājacarita* by order⁹ of Sambhāji's minister Kavi Kalaśa, whom he calls Kṛṣṇa Paṇḍita. He also composed his *Hoihayendracarita* and its commentary *Śambhuvilāsikā* by order¹⁰ of Sambhāji himself as stated by him in this work. It is, therefore, reasonable to infer that he knew Sambhāji's banner very closely and consequently his description of it as *Pārijāta-dhvaja* is based on a direct knowledge of the banner.

(2) Hari Kavi was a resident of Surat in Gujarat, where the orange-coloured stems of the white *Pārijāta* flowers are crushed for dying pieces

on special occasions during processions. The *Bhagavā Zepḍā* was used before Shivāji's time by his father Shahāji. The foregoing genesis of our flag as it has come down to us appears to be acceptable. " (This is the substance of Rao Bahadur Sardesai's remarks in *Marāṭhi about Royal Symbols*).

8. Vide p. 280 of *Shivāji and his Times* by Sir Jadunath Sarkar, 1912—Description of a street procession at Raigarh : " (Shivāji) rode through the streets of the capital in full military procession.....with two royal banners *Jaripujā* and *Bhagavā Zepḍā* borne aloft on two elephants walking in the van. "

James Douglas on p. 178 of vol. I (1898) of *Bombay and Western India* writes:— " Shivāji's standard Bhagava Zenda was swallow-tailed and of a deep orange-colour but on a big day like this the *Jaripujā* or golden streamer the national ensign of the Marathas no doubt waved from the great arch which still crowns the highest plateau of Raigarh. "

9. Vide verse 172 on folio 288 (20) of *Śambhurājacarita*:—

“ यः श्री अभुमहीपतेरपि गुरोस्तस्मैव कुञ्जाख्यया

विख्यातस्य निदेशतः वरमिदं काव्यं व्यपाददमुतम् ॥ १७२ ॥ ”

10. Vide verse 10 of *Hoihayendracarita* and commentary (MS No. 829 of 1875-76):—

“ तन्मयाशयैव विबुधान्ति नैवमाश-

प्रोद्बोधनाय हरिणा किल तन्यतेऽस्य । ”

of cloth.¹¹ The method of preparing red or orange colour from the stems of the *Pārijāta* flower appears to have been current from ancient times. *Pārijāta* trees grow wild in large numbers on the Deogarh hill situated in Deogarh Baria between Dohad and Godhra in Gujarat. In view of this it would be reasonable to conclude that Hari Kavi meant by his expression "*Pārijāta dhvaja*" the orange-coloured banner of the Marāṭhās known to us as the *Bhagavā Zanjā*.

(3) In this connection it is interesting to note the association of the *Pārijāta* flower with red colour as recorded in literature as early as the 5th century A. D. In a Jain work, called the *Rājaprasāntyasūtra*,¹² which is the 2nd Upāṅga of the Śvetāmbara Jain canon, *Sūtra 15* mentions "पाण्ड्याय कुसुमे" (पारिवातकुसुम) among the standards of comparison for red-coloured objects, the other standards being (1) वरुणरुधिर (blood of a ram), (2) वनरुधिर (blood of a hare), (3) नररुधिर (human blood), (4) वराहरुधिर (blood of a boar), (5) माहिषरुधिर (blood of a buffalo), (6) बालेन्द्रगोप (young Indragopa insects), (7) बालदिवाकर (early morning Sun), (8) संध्याभराम (red glow of evening clouds), (9) गुग्गुलुचराम (red colour of the half of the Guṇjā seed), (10) जपाकुसुम (the red *Japā* flower), (11) किञ्चुककुसुम (the red *Kimśuka* flower) etc.

In view of the references recorded above and in view of the influence of the classical Sanskrit literature on Hari Kavi's writings, the association of the *Bhagavā Zanjā* or the banner of the Marāṭhās with the *Pārijāta* tree (with all its legendary associations) appears to me to be the happiest one devised by our poet to signify in one and the same expression not

11. I am thankful to Mr. S. P. Shukla, a Vaidya in Poona, for supplying me the following references from botanical works regarding the *Pārijāta*:—(i) "पारिवातक N. C. Chinensis, L. *Nyctanthus arborescens* Linn.—Native women and children collect them and separating the orange-coloured tubes from the white petals, dry them in the sun and preserve them for dyeing their cloths a beautiful buff or orange-colour"—(Page 190 of *The Materia Medica of the Hindus* by Uday Chandra Datt).

(ii) "The flower stalks yield a fine, but fleeting buff or orange-colour. To extract the dyes the dry flowers are boiled in water, one pound of flowers requiring ten gallons of water, which are evaporated till one gallon is left; the cloth is then dipped into the liquor and hung out to dry. Five yards of muslin can thus be dyed with one pound of flowers. Silk also takes the colour fairly well."—(Page 247 of the *Botanical Volumes, Bombay Gazetteer*).

12. Ed. by Prof. N. V. Vaidya, of the Ferguson College, Poona, 1938, p. 64.—I am thankful to Prof. Vaidya for having directed my attention to this passage.

only the orange colour¹³ of the banner but its desire-yielding virtues as the *Pārijāta* tree is called *Kalpavṛkṣa*.¹⁴

The references to the Marāṭhā banner viz. the *Bhagavā Zepḍā* in contemporary sources¹⁵ will throw more light on the subject of this paper viz. the *Pārijāta-dhvaja* mentioned by Hari Kavi in A. D. 1685. I have not been able to trace any such references though in later sources we find some references of the *Jari-paṭkā*. I shall, therefore, record these references in this paper with a request to the scholars of the Marāṭhā history to publish contemporary references to the *Bhagavā Zepḍā* and the *Jari-paṭkā* :—

(1) A. D. 1776 — In a letter¹⁶ dated Śaka 1898 (Pauṣa Śuddha) from Raghunathrao Peshwa to Narasingrao Govind the *Jari-paṭkā* is referred to twice. Here the Peshwa assures the addressee that the *Jari-paṭkā* would be presented to him when he has proved his competence for receiving it.

(2) A. D. 1788 — In Yādī No. 13 (p. 79 of *Treaties, Agreements and Sanads*¹⁷ 1914) there is reference to *Jari-paṭkā* lost on the battle-field.

13. The *Pārijāta* colour is said to be a substitute for Saffron Colour. Sir George Watt (on p. 480 of his *Commercial Products of India*, London, 1908) gives substitutes for Saffron : "Indian Chief Substitutes are : *Carthamus* and *Nyctanthus*" (*Pārijāta*).

14. Kālidāsa refers to it in the *Raghucandā* (कल्युमानामिव पारिजातः — VI, 8). It was one of the five trees of Paradise (said to have been produced at the churning of the ocean and come into the possession of Indra from whom it was wrested by Kṛṣṇa and planted in the garden of his beloved Satyabhāmā).

15. The Bombay Gazetteer (vol. XVIII, pt. II, pp. 225-6) records the tradition about the *Bhagavā Zepḍā* current in the Mahārāṣṭra:—"He (Shivaji) chose the celebrated Rāmdās Svāmi as his spiritual guide and aspired to a high character for sanctity. He is even said to have offered all his territories to Rāmdās Svāmi. The Svāmi had no need of lands but asked Shivaji to use the colour of his clothes in the *Bhagavā Zepḍā* or *Saffron Banner*."

16. Vide p. 66 of *Tṛtīya-Sammelan-Vṛtta* (1916), B. L. S. Mandal, Poona — Papers of the Bondhale family, ed. by B. V. Bhat — "अंगरेजास विलायतचा हुकुम आला म्हणजे मसलत सुरू होईल तुम्ही जरीपटका विषई अर्जे सामोने पाठविलात त्यास पंढरपुरपावेतो मुलकाचा बंदोबस्त करोन चाकरी बजाऊन दाखविणे फिर्गीयाचा फौज तुम्हावर आल्यास ताराज करणे म्हणजे तुम्हास जरीपटका सरकारातून बहालच केला जाईल". Cf. Surendranath Sen : *Administrative System of the Marāṭhas* (1925), p. 639 — (Reward for Military Services):—"Aftagis was conferred by Shivaji on his generals and officers of lesser rank as early as the seventeenth century. Similarly the honour of carrying *Jari Paṭkā*, the golden standard conferred on distinguished Marāṭha generals, was also quite in accord with the Mughal custom."

17. Published by Vad and Parasnis. — page 79.

"इत्ती जरीपटके हुजूरचे नेले आहेत ते हुजूर पाठविले कलम ?
छटाईत गेले त्याचा ठिकाण नाही ।"

This document is dated 'इसके समानीन मया व अलफ' (= A. D. 1762).

A clause in this agreement provides for the restoration of this *Jari-paṭka* but the opposite party is unable to restore it as it was lost on the battle-field and could not be traced.

(3) c. A.D. 1770 — In the *Keṭādirṇpavijaya*¹⁸ of Liṅga Kavi the following flags are mentioned:—

- (i) *Yellow flag* — Symbol of the Patshahas of Bhāgānagar.
- (ii) — Do — Nizam Patshah.
- (iii) *Red flag* — Barid Patshah (of Bedar).
- (iv) “ उपरण्याचें निशाण ” — Hasan Gangū Bōmmaṇṇa Patshah.

(4) A. D. 1673 — Jayarāma Kavi in the *Paṇḍālaparvatagrahaṇā-khyāna*¹⁹ or the story of the capture of the Paṇhālā fort near Kolhapur describes Shivāji's visit to the temple of the goddess Bhavānī on the Pratapgad (Ch. IV, 24). This temple was adorned with flags (पताकाभिः अलंकृतम्). This poem describes the visit²⁰ of Shivāji to Rāmdās Svāmi but it does not refer to the current tradition about the *Bhagavā Zeyūlā* viz. that Rāmdās Svāmi asked Shivāji to use the colour of his clothes for his banner.

Kavindra Paramānanda who composed his *Śivabhārata* by order of Shivāji between A.D. 1661 and 1674 informs us that at the age of 12 Shivāji was despatched by his father Shahāji to take charge of the province of Poona (X, 23 — पुण्यदेशाधिपत्येन ग्राहः शिवमयोजयत्). At this time

18. *Śivacaritra-ṣṭhasamgraha*, P. B. Desai, B.I.S. Maṇḍal, Poona, 1928 (Kānaji Vihāga, Khaṇḍa I).

19. Ed. by S. M. Divakar with Marāṭhī Translation, B.I.S. Maṇḍal, Poona, 1923, p. 23.

20. *Ibid.*, ch. IV, vv. 16-20:—

“ ततः शैलस्थानगरे परमानन्दमन्दिरैः ।
 रसेस्तु पञ्चदशभिः कवीन्द्रैर्वर्धितैर्द्विजैः ॥ १६ ॥
 गीयमानं यशः स्वीयं श्रुत्वा क्षुत्वा शनैः शनैः ।
 नरपानादवातीर्य चतुःशालं मनोरमम् ॥ १७ ॥
 मन्दिराम्ब्यं समासाद्य एक एवाग्रगोऽभवत् ।
 गोस्वामिचरणद्वन्द्वं नन्दयामास मन्दिरे ॥ १८ ॥
 गोस्वामी च ततस्तस्य हस्तं विन्यस्य मस्तके ।
 पूर्णसाम्राज्यदात्रीभिराशीर्भिः पर्यतोपयत् ॥ १९ ॥
 यथोचितानि वस्त्राणि रत्नानि विविधान्वपि ।
 विन्यस्याग्रे स नृपतिर्नमस्कृत्य पुनः पुनः ॥ २० ॥
 प्रययौ सैनिकैः सार्धं पौरानामन्दयच्छनैः । ”

“ Gosvāmī ” in the above verses refers to Svāmi Rāmdās.

he was provided with all the paraphernalia²¹ of his office including tall flags (*ध्वजैः उच्चैः*), but we have no means of visualising the colour of these flags.

21. *Śicabhāra*, ch. X, 25-27 :—

“ततः कतिपयेव गजवाजिपदातिभिः ।
मौलैरतैरमात्यैश्च ख्यातैरध्यापकैरपि ॥ २५ ॥
विरुदैश्च ध्वजैश्चैः क्षोषणापि च भूयसा ।
तथा परिजनैरन्यैरनन्यसमकर्मभिः ॥ २६ ॥
समवेतममुं शाहभूपतिश्शोभने दिने ।
प्राहिणोत्पुष्पदेशाय पुष्पकारिणमात्मजम् ॥ २७ ॥”

Since this article was sent to the press Mr. S. N. Joshi of the Bhārata L. S. Mandal, Poona, has published a note on the Management of Rāyagaḍh fort in later Peshwa times (pp. 185-200 of *B.I.S.M. Quarterly*, XX, No. 8—January 1940). In this paper Mr. Joshi gives details of the dead-stock on the fort at the beginning of A.D. 1773 and the expenditure incurred on the upkeep of the guns, the royal throne, the outposts, piquets, guards, buildings, office establishment, patrolling, national flag, holiday functions, worship of the deities, the contingents of soldiers etc. during the period 1775-1815 A.D.

The entry about the national flag (*dhvaja*) is found on p. 189 in a list of A.D. 1813. It shows the expenditure on “ *Joṭ* ” cloth and “ *Kāe geru* ” and oil for painting the flag. In the *Śicabhāra* composed in A.D. 1821 by Puruṣottama the Bhāgavā Zepṭā is called “ *Gairikāta pāṭa* ” or cloth beameated with red-chalk (*Gairikā*) colour. This *Gairikā* is identical with “ *Kāe geru* ” colour mentioned above. Puruṣottama (born A.D. 1756 and died 1856) describes the meeting of Rāmādās and Shivrāji and Rāmādās’s giving the Bhāgavā Zepṭā or “ *Gairikāta pāṭa* ” to Shivrāji :—

“भैरिकाक्षपटालञ्च ध्वजं दत्तं प्रगृह्य सः ।
यं यं देशं ययौ राजा स स देशो वशोऽभवत् ॥ २३ ॥”

(The *Śicabhāra* is published by K. N. Sane and J. B. Modak in *Kāreṭībhāsanuṅgraha* — 1894-87. A MS of this *bhāra* is in the Bhandarkar Oriental Research Institute — No. 81 of 1907-1916).

9. The Bhagvā Zēḍā Of The Marāṭhas *

Between A. D. 1685 and 1813

In my paper¹ on the "*Parī-jātā-dhvaja* of the *Marāṭha* King *Sambhājī*" I recorded the following references to the *Marāṭhā* banner:—

- (1) A. D. 1685 - Hari Kavi Court-poet of King *Sambhājī*, the son of *Shivājī* the Great, refers to *Sambhājī's* banner as "परिजात-ध्वज" in two verses of his *Sambhurāja-Carita*.
- (2) A. D. 1776 - Reference to "जरिपटका" in a letter dated Śaka 1698. The *Jaripaṭkā* was conferred as a mark of honour on the *Marāṭhā* generals.
- (3) A. D. 1782 - Reference to जरिपटका lost on the battle field. A clause providing for the restoration of *Jaripaṭkā* found in an agreement between two parties.
- (4) c. A. D. 1770 - References in *Kelādirpavijaya* of *Līṅga* Kavi to the yellow flags of the *Pātshahas* of *Bhāgānagar* and *Nizam Shah* and red flag of *Barid Pātshah* (of *Bedar*).

I tried to prove that the परिजातध्वज mentioned by Hari Kavi was identical with *Bhagavā Zēḍā* or the orange-coloured flag of the *Marāṭhas* as it is known to-day. This suggestion was accepted by many scholars but in the absence of any other early reference to the *Marāṭhā* banner indicative of its colour I could not effectively clarify the doubts of certain friends as regards the colour of the *Marāṭhā* banner as used by *Sambhājī*.

I propose to record, therefore, some* further evidence regarding the *Bhagvā Zēḍā* of the *Marāṭhas*, which clarifies the meaning of the term "परिजात-ध्वज" used by Hari Kavi in A. D. 1685. This evidence is as follows:—

A. D. 1789 - In the accounts of *Shahn Chhatrapati*, the Son of *Sambhājī* published in the *Peshwa Daftar Selec-*

* *Journal of S. M. Library* (Tanjore), Vol. III, pp. 1-8

1. *Vide Indian Historical Quarterly*, XVI (1940), pp. 40-47.

tions by Rao Bahadur G. S. Sardesai, we find some accounts pertaining to the Campaign of Bassein of A. D. 1739.² In these accounts the entry for 22nd May 1739 mentions the expense for hoisting the flag of victory after the conquest of Bassein. This expense includes the following items:—

Rs. 27-6-9- Materials for worship etc., 2-5-0- cloth for preparing the flag (Zepḍā) and dying it by the use of gerū and oil as specified below:—

2-0-0 gerū = weight 5 sers.

0-5-0 oil = weight 1 ser.

2-5-0

It appears from the above entries that 10 pieces of Khādi cloth were purchased and dyed in the colour prepared by mixing gerū and oil so that the colour may be fast and deep. As गेरू (Sans. गैरिक) means red chalk

or ochre the colour produced by its mixture with oil is the celebrated Bhagavā colour, which is used by the Sanyāsīs for their clothes. Evidently the association of this colour with Sanyāsīs later gave currency to the story about the presentation of Bhagavā Zepḍā by Saint Rāmdās to Shivājī the Great. Whatever be the truth of this story the fact remains that the Marāṭhā flag described as “परिजात ध्वज” in A. D. 1686 is identical with the ‘भगवा झेंडा’ hoisted up as a flag of victory after the memorable Bassein Campaign of A. D. 1739. It is also identical with the “गैरिकाक पट” supposed to have been given to Shivājī the Great as described later in A. D. 1821 by Puruṣottama Kavi in his Śivakāvya in the following verse:—

‘गैरिकाकपटाच्छत्रं ध्वजे दत्तं प्रगुह्य सः ।
यं यं देशं वशी राजा स स देशो वशीऽभवत् ॥’
॥ 23 ॥

In a list³ of A.D. 1818 we find

2. Peshwa Daftar Selection No. 80—Miscellaneous Papers of Shahu and his First Two Peshwas 1908, p. 257.

22-5-1939- “वसई फते जालियावरी निशाण चढले त्यास खर्च ६ ॥

२७।२॥ छ २५ २ ॥ पुजेस सामान वगैरे

२।८ छ १५ गो झेंडा करावयासी खाद्या १०

खाद्या रंगाई चढल खर्च

२ गेरू वजन पके ४४५

१० तेल वजन पके ४४१

२१।२ ॥ ”

3. Vide p. 189 of B. L. S. M. Quarterly, Poona, XX (1910) No. 2, Mr. B. N. Joshi's note on the management of the Ragad fort.

the method of preparing *Bhagavā Zenda* repeated, as in this list the articles used for such preparation are (1) "jot" cloth, (2) "*Kāu geru*" and (3) *oil*. It is clear, therefore, that the method of preparing the national flag in the 17th

and 18th century remained unaltered and continued even in the 19th century. In view of this continuity it may be reasonable to identify the पारिजातचक्र of *Sambhaji* with the जगदा ह्वरा of Shahu hoisted at Bassein in A. D. 1789.

10. The Indian Bullock-Cart : its Pre-Historic and Vedic Ancestors *

Mr. W. L. Murrell, Superintending Engineer, Bihar, in his paper on "*Roads in India and Australia—Our difficulties and some suggestions*," presented before the last Roads Congress Session makes the following remarks¹ about the Indian Bullock-Cart :-

" Even greater than the difficulty of funds is the intolerable dictatorship of the steel tyre of the *Indian Bullock-Cart*. This survivor of the Dark Ages in India is chiefly responsible for the complete stagnation of the development of our road technique and it is the steel tyre² that (if allowed to persist) will throttle the development of Agriculture, education and whatever goes to make a nation great. " Leaving engineers to settle the question of betterment of Indian roads by means of their road technique and the replacement of steel tyres by pneumatic rubber tyres, I shall record here some information about the bullock-cart in India and its antiquity in the light of literary and archaeological evidence.

According to the *Encyclopaedia Britannica*³ which has some remarks about the *Primitive Vehicle* " the earliest type of vehicle was the sledge, having no wheels and mounted on runners. From the sledge was evolved the rude cart with wheels made of wooden discs used for agricultural and other purposes for many centuries with few modifications. Such carts are still to be seen in Spain, Portugal and Mexico drawn by a pair of yoked oxen. " We are further told that the requirements of war⁴ and hunting had a marked effect on the general design of the vehicle. About 1500 B. C. we find the Egyptian⁵ two-wheeled chariot in a high state of perfec-

* The *Poona Orientalist* Vol. V, Nos. 2-3 pp. 144-151.

1. Vide p. VI of *New Review* (Calcutta) August 1940 where these remarks are quoted.

2. I have not examined the possibility of Ancient Carts or Chariots, possessing steel tyres which now characterise the bullock-carts. If the existence of these tyres is proved by archaeological and literary evidence Mr. Murrell's criticism about them would be justified. It appears to me that the ancient chariot in India, Egypt etc. was entirely at the mercy of bad roads and hence the Vedic poet invoked the aid of the Gods *Indra* and *Vasavat* in the *Rigveda*, III, 83 (18-20). We must first prove that the steel tyre of the Indian bullock-cart of the present day is really a survivor of the so-called " Dark Ages in India " referred to by Mr. Murrell.

3. Fourteenth Edition (Vol. IV) 1929, Page 928—article on Carriage. See also article on Cart (p. 936).

4. Compare the Epic war-chariot to which I have referred at the end of this paper.

5. Vide *Egyptian Wall Paintings of the Tombs and Palaces of the XVIII and XIX Dynasties* (1800-1200 B. C.) by Ambrose Lansing, The Metropolitan Museum of Art, —New York, 1920.

tion while the chariots of Assyrians, Greeks and Romans were the first carriages known to us.

In the above remarks about the earliest type of vehicle no reference is found to the evolution of the Indian bullock-cart from remote antiquity. Whether the theory of the evolution of the rude cart with wheels of wooden discs from the sledge is applicable to the Indian bullock-cart or not, is also a matter for investigation by experts in the field of ancient Indian history and civilization. In view, however, of the present popular interest in bullocks and their breeding for the betterment of Indian Agriculture it is our duty to collect all possible information about the different types of bulls¹ known to ancient India from literary and archaeological sources. We must also reconstruct from fragmentary data the history of the Indian bullock-cart which had so much to do with Indian Agriculture from the remotest antiquity.

Page 15—The Tomb of Ken-Amun (No. 93) about 1430 B.C.—Nos. 47, 48—New year's Gifts come The Chariot is interesting for its inscription "The Chariot of his majesty, 'The Syrian by name'. Its wood was brought from To-nûter in the country of Nuharin. "The Chariot was a novelty in Egypt and the Egyptians still made it of wood imported from Asia. A bow, a mace, and a poniard, a coat of scale armor, and elaborately decorated quivers were included among the gifts."

The Tomb of User-Het (No. 56) — about 1430 B.C.

6L. *Hunting from a Chariot.* Egypt had not known horses or Chariots until the invasions of Hyksos and their early use by Egyptians was naturally in war. Here, however, User-Het has gone out hunting in his Chariot and is creating havoc among the desert animals. The scene is unfinished, as may be seen not only by the omission of details but also by the blank columns where the inscription should be.

The Tomb of Huy (No. 40—about 1855 B. C.—No. 103—"Furniture, shields and a Chariot."

1. Vide p. 48 of *Mohenjo-daro and the Indus Civilization* by Sir John Marshall, Vol. I, London, 1931—"From the abundant remains of the humped Indian bulls met with in every stratum of the site (most of them, be it said, of young animals) it is evident that the Indus valley must have been specially rich in this fine breed of cattle, which was closely allied to, if not identical with the magnificent white and grey breed still common in Sind, Northern Gujarat and Rajputana, but wholly different from the small humped cattle of Central India and the Dekkan. To what a pitch these magnificent creatures had been bred at this remote period may be gauged from the life-like engravings of them on seals 339-40 one of which is reproduced on the front cover of this volume. — Besides the great humped cattle there was also a smaller short-horned and humpless species which is not infrequently represented among the terra-cottas of this period, both in the Indus valley and Baluchistan but of which no actual bones or horns have yet been identified."

In foot note 1, Marshall states that the humped bull must have been common at this time in Baluchistan and appears to have been known in West Persia and Mesopotamia (Cf. Ch. XVIII, p. 347) but whether the breed in these countries was the same as in Sind it is not possible to determine. He rejects Colonel Sewall's suggestion that these humped cattle were posterior to the sheep and buffalo as the seals and other objects depicting these animals are found indiscriminately at all levels.

As the Mohenjo-daro Civilization is pre-historic and as it is the oldest known civilization of all civilizations that were nurtured by the Indian peninsula, its evidence regarding the bullock-cart must be treated with some deference in all investigation about the antiquity of the Indian bullock-cart. Fortunately for us the clay-models of toys discovered at Mohenjo-daro include clay-models of carts also along with those of other toys in which birds etc. are represented. The remarks¹ of Sir John Marshall regarding these clay-models of toys and in particular about the toy-carts are as follows:— "Birds might be mounted on wheels and oxen might be yoked to toy-carts (Plate CLIII, No. 24). These little toy-carts are particularly interesting as being amongst the earliest representations of wheeled vehicles known to us, approximately contemporary, that is to say, with the Chariot² depicted on a stone slab at Ur (about 3200 B. C. according to Mr. Wooley) and the model of a wagon from Anau (See infra Chap. XXVII, pp. 554-5)."

"The toy-carts from Mohenjo-daro are all of terra-cotta and for the most part of the type shown by Mr. Mackay on Plate CLIV where they are compared with the modern farm-carts of Sind. There is a specimen however, from Harappā made of copper which seems as if it might rather have resembled the present-day *ekka*. No doubt many other children's toys were made of less durable materials than terra-cotta and have perished in the course of ages."

The Copper-cart referred to Marshall in the above remarks is described³ as follows:—

"Among other objects found a peculiar interest attaches to a very fragmentary *two-wheeled miniature copper-cart* (Plate XXIII d). The *axle, wheels, and the animal*⁴ which were originally attached to it are mis-

1. Vide p. 39 of Mohenjo-daro etc., Vol. I, 1931.

2. Cf. a sculptured relief of an Assyrian War-Chariot of about 600 B. C. in the Louvre (p. 60 of Oxford History of the World by Layard, 1897). This Chariot has two wheels (with axle and spokes) and an open box in which we find four men, one of which is the driver holding the reins of the horse yoked to the Chariot. By the side of the driver we find a man shooting an arrow from the bow in his hand. The remaining two men are shown with shields of a circular type in their hands. On p. 160 we find a photo of an Etruscan Chariot which is bronze-work (in the Metropolitan Museum, New York). This Chariot also has two wheels with axle and spokes, and a long pole with yoke, the two ends of which are curved downwards to fit the necks of animals to be yoked to it. The Chariot is occupied by two persons. On page 164 a picture of a Roman Chariot race from a Roman Mosaic in Britain is given. Here we find four two-wheeled Chariots in motion, each drawn by two horses. These races were very popular in ancient Rome.

3. Vide p. 100 of the Report of the Arch. Survey of India for 1926-27 — Exploration at Harappa.

4. Was this animal a bullock or a horse?

sing. The cart is open, front and back, provided with shafts and relieved on the gabled roof and sidewalls with lozenge and cross-shaped patterns. The driver is seated in front on a raised seat."

The foregoing description about the two-wheeled carts represented by a clay-model and a miniature copper-model found at Mohenjo-daro and Harappā respectively establish beyond challenge the existence of two-wheeled vehicles in these two regions in pre-historic times. Whether these two-wheeled vehicles were evolved from sledges in earlier on Indian soil as suggested by the writer in the *Encyclopaedia Britannica* with respect to European civilization we cannot say at present.

Let us now record some evidence regarding the two-wheeled vehicle from some literary sources connected with the Aryan Civilization. In the *Rgveda*, the earliest record of the Aryan race, there are numerous references to bulls, cows, buffaloes as also to cars and chariots.¹ The best reference for our present purpose is furnished by *Sūkta 53* of the Third *Maṇḍala* of the *Rgveda*. This *Sūkta* or hymn contains practically a terminology for the different parts of the Chariot and its equipment as follows:—

- (1) The Chariot is called *व्यन्दन*.
- (2) It was made of the timber of the *सदिर* tree and the *सिन्धवा* tree.
- (3) It was a means of travel and hence is called *याम*.
- (4) It was drawn by two bulls (*गावौ*) which are also called by the word *अनकुम्*.

1. Vide Index to the Translation of the *Rgveda* by Griffith, Vol. I, 1896, pp. 10, 18, 102, 261, 275, 144, 281, 287, 375, 615, 644 and Vol. II, (1897) pp. 228, 303, 351, 360, 382.

See also Mr. G. T. Dutt's *Art of War in Ancient India* (1929) Chapter V on War Animals and War Vehicles, (pp. 43-51). Mr. Dutt describes the Chariot of Vedic Aryans with following particulars:—

(1) Two wheels; (2) a rim (*pari*); (3) a felly (*pradhi*), spokes (*arā*), nave (*nāthi*). The rim and felly constituted the *navi*. The hole in the nave was called *Kha* into which the end of the axle was put. Solid wheels were sometimes used. The axle (*akṣa*) was made of *arāta* wood and the body of the chariot (*Kofa*) was placed above it. There were seats for warriors (*vanahara* or *paria*). Ordinarily there was a pole, one end of which passed through the yoke, the other being attached to the axle. The pole and yoke were tied together. The yoke was placed on the necks of horses. *Rahmā* or *Rahmā* means reins and *Kāṭa* denotes a whip. Two horses were commonly used. Sometimes three or more were also employed. A poor man had to be content with one horse which then ran between two poles. The pole was a hundred and eighty eight (*aṅgula*) long, the axle a hundred and four and the yoke, eighty six. Besides horses, asses (*gaurabhi*) and mules (*akṣatari*) were also used to draw the Chariot. (See *Vedic Index* by Keith and Macdonell, pp. 201 ff.)

Mr. Dutt states further that the Epic Chariot did not materially differ from the Vedic Car. He then describes the Epic Chariot on p. 47.

(Mr. Dutt does not refer to the *Spandana* or Chariot drawn by bulls described in *Sūkta 53* of *Maṇḍala III* of *Rgveda*. Perhaps the Horse Chariot was used as a war-vehicle while the bullock Chariot was meant for ordinary travel.)

- (5) Its *axle* is called ऋक्ष.
- (6) Its *pole* was called ईषा.
- (7) Its *yoke* is termed युग.
- (8) Its *fellies* are denoted by the word प्रधि.
- (9) Its *yoke-pins* are called पातह्वे which Sāyaṇa explains as "पवनवीले कीलके" because they were liable to slip out.

The Vedic poet, the author of this hymn, invokes god Indra and Vanaspati or the "sovereign of the wood" to keep the Chariot and its parts in good trim so that the traveller may reach his home safely without any mishap on the way.¹

The detailed information about the Chariot recorded above is found in verses or Rks² 17, 18, 19 and 20 of Hymn 53 of Maṇḍala III of the R̥gveda and it gives us a vivid idea of the two-wheeled vehicle current in the Vedic age. References to the Chariot in later³ Sanskrit literature

1. The safety of travellers in the Vedic Chariot was of course greater than that now furnished by our motor lorries and aeroplanes and still the men of the Vedic age invoked the gods for their safety in travel. The prayer of modern travellers, if at all they think of safety, is that the driver is not in a drunken state or the pilot has the necessary licence for his ability to pilot his passenger-plane safely.

2. I reproduce below the translation of these Rks as given by Griffith (p. 875 of Vol. I):—

"17. Strong be the pair of Oxen, firm the axle, let not the pole slip nor the yoke be broken. May Indra keep the yoke-pins from decaying; attend us thou, whose fellies are un-injured.

18. O Indra, give our bodies strength, strength to the bulls who draw the wains.

Strength to our seed and progeny that they may live, for thou art he who giveth strength.

19. Enclave thee in the heart of Khayar timber, in the Car wrought of Śīsapā put firmness.

Show thyself strong, O Axle, fixed and strengthened, throw us not from the Car wherewith we travel.

20. Let not this Sovran of the wood leave us forlorn or injure us,

Safe may we be until we reach our homes, and rest us and unyoke."

We can imagine from the above description of a Chariot in motion the mental condition of persons travelling in it. The experience of these Vedic users of this bullock-chariot without springs or spring-cushions must have been practically the same as we get while travelling in a bullock-cart to villages not so much on P. W. D. roads as on Local Board roads. We now invoke the aid of the Engineers at Indraprastha (Delhi) to provide a pattern of the bullock-chariot which would ensure ease and comfort to the Indian villager.

3. The Chāndogya Upaniṣad which was composed before Buddha and Pāṇini (Winternitz : *History of Indian Literature* I, p. 236) refers to शकट or Car :—

"सोऽधस्तात् शकटस्य पामानं कपमाणम् etc."

(p. 184 of Anandashram Series No. 14 of 1890) ॐ, उ. — IV, 1, 9. The Māhābhāṣya of Patañjali contains numerous references to शकट (शकट, शकटवर्ष, शकटि, शकटिन्, शकटि-कन्धु, शकटि — Vide p. 1009 of Index to Māhābhāṣya, B. O. R. Institute, Poona).

are too numerous to be recorded in this paper, which is confined to the Indian bullock-cart in its earliest form. In the Buddhist literature as also in the early Jain literature there are plenty of references to the vehicles which are worth studying with a view to see what types of vehicles and their equipment were in vogue in the post-Vedic period upto the beginning of the Christian era.

Mr. G. T. Date¹ refers to the oldest Indian war-car as represented in the paintings of a Sumerian King² who reigned in 1495 B. C. He observes that this chariot³ closely resembles the two-wheeled car found in the Sanchi bas-reliefs drawn by two horses. On the railing of the Barhut⁴ Stūpa also we find a four-horse Chariot. These are representations of cars drawn by horses and not by bullocks and hence do not enable us to visualise clearly the pattern of the ancient bullock-cart as such which may have been current in those days and used for agricultural purposes.⁵

The use of chariots in the Mahābhārata was very common. These chariots consisted of two wheels only (" द्वावश्चिनी द्वे रथस्यापि चक्रे " — *Vanaparvan*). Vide page 510 to 524 of *महाभारतान्या उपसंहार* by C. V. Vaidya, Poona, 1922, on p. 518. Mr. Vaidya gives description of *Bathas* (रथवर्णन) some points from which I note below :—

- (1) The Epic Chariot was drawn by four horses.
- (2) The Chariot as well as the horses were well decorated.
- (3) The Chariot had a top (resembling a temple dome) which held a fluttering flag bearing characteristic colour and symbol of each warrior.
- (4) The Chariot had a big drum on it. Some Chariots had two *mydahgas* which produced sound when the Chariot was in motion.

This is a typical war Chariot and it presents a vivid contrast to the Vedic bullock-drawn cart or Chariot referred to in *Rigveda*, I, 53 (18-20).

1. *Art of War* etc. 1922, p. 49.

2. This King is Thothmes III (1495 B. C.). Vide Plates XVI and XXIX of *Cambridge History of India*, Vol. I.

3. This Chariot is said to have been presented by Indian Charioteers to the Sumerian sovereign. It resembles the Sanchi Chariot with two wheels and an open box behind. It has one pole with a yoke at the end but the Sanchi Chariot has one long pole in the middle and two short shafts on the sides. The yoke is attached to the middle one. I think the Sanchi chariot resembles in point of construction the bullock-carts used in Kanhan and other parts of the Deccan.

4. The Barhut Car has four horses yoked in one line. Mr. Date states that " Chariots are engraved on the terra-cotta plaques from Bhita and the Copper leaf from Katsu (*Indo-Ary.* p. 339). Like the Sanchi Car they are open on all sides. "

5. This study of the Indian bullock-cart and allied vehicles is by no means exhaustive. I have supplied a short summary of it to the Agricultural Engineer to the Government of Bombay in response to an inquiry from him in this matter in August 1940. I trust, however it would be of some use to laymen, if not to the experts in the field of ancient Indian Culture and Civilisation.

II. Carriage-Manufacture in the Vedic Period And in Ancient China in 1121 B. C.*

In the *Vedic Index*¹ by Keith and Macdonell we get the following information about the Chariot (*ratha*) of Vedic Aryans:—

(1) *Ratha* meant in the *R̥gveda* and later a 'chariot' as opposed to *anas* (cart) though the distinction is not absolute. Of differences in the structure of the two we have no information, except that the *Kha* (nave hole) in the wheel of the chariot was greater than in that of the cart.

(2) As a rule the chariot had *two wheels (cakra)*.

(3) The wheel consisted of a rim (*pavi*), a felly (*pradhi*), spokes (*ara*) and a nave (*nabhya*).

(4) The rim and the felly constituted the *nemi*.

(5) The hole in the nave is called *kha*.

(6) The end of the axle was inserted into *kha*.

(7) The term *āśi* may denote the extremity of the axle that was inserted in the nave or the lynch-pin used to keep that extremity in the wheel.

(8) Sometimes a solid wheel was used.

(9) The axle (*akṣa*) was in some cases made of (*araṭu*) wood, and round its ends the wheel revolved.

(10) The axle was attached to the body of the chariot (*kośa*), which was also called *Vandhura* meaning the "seat" of the chariot.

(11) The chariot of the *Āśvins* is called "*tri-vandhura*" and "*tri-cakra*" i. e. a chariot with three seats and three wheels. Zimmer, however, considers such a chariot as purely mythical.

(12) *Garta* denoted the seat of the warrior.

(13) The pole of the chariot (*iṣā, prauga*) was at right angles to the axle. Normally there was one pole on either side of which the horses were harnessed.

(14) A yoke (*yuga*) was laid across the necks of the horses. The pole was passed through the hole in the yoke (*kha* or *tardman*) and the yoke and the pole were tied together.

(15) The horses were tied by the neck (*grivā*) where the yoke was placed and also at the shoulder, presumably by traces fastened to a bar of wood at right angles to the pole, or fastened to the ends of the pole.

* *Annals* (B. O. B. Institute); Vol. XXVII, pp. 298-302.

¹ See Vol. II, pp. 201-206.

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And in Ancient China in II21 B. C.*

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* *Annals* (B. O. B. Institute); Vol. XXVII, pp. 288-302.

¹ See Vol. II, pp. 201-203.

if that is to be regarded as of triangular shape, wide at the foot and coming to a point at the tip.

(16) The words *rañi* and *rañā* seem to denote "traces." They may also denote the "reins" which were fastened to the bit (perhaps *śiprā*) in the horse's mouth.

(17) The driver controlled the horses by reins and urged them on with a whip (*kaśā*).

(18) The girths of the horse were called *kakṣyā*.

(19) Normally two horses were yoked to the chariot but three or four were also frequently used for this purpose. It is not certain whether the extra horse was attached in front or at the side. Perhaps both modes were in use. Even five steeds were employed.

(20) Horses were normally used for chariots. Sometimes asses (*gardebha*) or mules (*aśvatari*) were also used.

(21) The ox was employed for drawing carts and in fact derived its name "*anaḍvāha*" from this use. Sometimes a poor man had to be content with a single steed which then ran between two shafts.

(22) In the chariot the driver stood on the right while the warrior was on the left, as indicated by his name *Savyeṣṭha* or *Savyeṣṭhā* (The Greek notices speak of two warriors and a charioteer). He could also sit when he wanted for the chariot had seats and an archer would naturally prefer to sit while shooting his arrows.

(23) The dimensions of the chariot are given in the *Śulba Sūtra* of Āpastamba at 188 *aṅgulis* (finger-breadths) for the pole, 104 for the axle and 86 for the yoke.

(24) The material used in the construction of the chariot was wood, except for the rim of the wheel.¹

(25) Many other parts of the chariot are mentioned such as *Aṅka*, *Nyaṅka*, *Uddhi*, *Pakṣan*, *Patalya*, *Bhūrij*, *Rathopastha*, *Rathavāhana* but their names are often obscure in meaning.

(26) The *Vedic Index* further records the following terminology connected with *Ratha* (chariot):—

Rathakāra — Chariot-maker. In the *Atharva-veda* the *Rathakāra* already forms a caste.

Ratha-grṣṭa — Skilled charioteer.

Ratha-cakra — Chariot wheel.

1. The chariot used at a bridal procession was made of *Śālmali* wood (Rv. X, 85, 20). In Rv. III. 63 the chariot (*vyandana*) is said to be made of the timber of *Khadira* tree and the *Śimśapā* tree (vide my paper on "The Indian Bullock-cart: Its Vedic and Pre-historic Ancestors" in the *Poona Orientalist*, Vol. V, pp. 144-151).

Ratha-carṣaṇa – perhaps means 'pathway of the chariot.'

Ratha-jātī – "driving swiftly in a chariot" or a proper name.

Ratha-nābhi – nave of the chariot wheel.

Ratha-mukha – fore-part of a chariot.

Ratha-vāhana – A movable stand to hold a chariot. The Greeks had such stand on which the chariot rested when out of use.

Ratha-śirṣa – The head of the chariot.

Ratha-saṅga – Hostile encounter of chariots.

Rathakṣa – Axle of the chariot.

Rathahṇya – A day's journey by chariot.

Rathin and *Rathī* – One who goes in a chariot (both the driver and warrior).

Rathitara – "good charioteer", name of a teacher.

Rathesṭhā – Car-fighter.

Rathopastha – the bottom of the chariot on which the driver and the fighter stand.

The foregoing information about the chariot of the Vedic Aryans shows clearly the wide-spread use of the chariot during the Vedic period, for which the lower limit according to Macdonell is 500 B. C. and the upper limit is "not much earlier than 1200 B. C." The references to chariot-terminology collected in the Vedic Index are very interesting as they show the art of chariot-manufacture in a sufficiently developed condition. One, however, fails to notice in these references any detailed description of the chariot-manufacture as we find in Kauṭilya's chapter on "The Superintendent of Chariots" (chapter XXXIII of Book II, pp. 155-156 of Eng. Trans. of *Arthasāstra*, 1929). In this chapter Kauṭilya observes:—

"The functions of the Superintendent of horses will explain those of the Superintendent of chariots. The Superintendent of chariots shall attend to the construction of chariots. The best chariot shall measure 10 *puruṣas*¹ (= 96 *aṅgulas*) in height and 12 *puruṣas* in width. After this model, 7 more chariots with width decreasing by one *puruṣa* successively down to a chariot of 5 *puruṣas* in width shall be constructed. He shall also construct chariots of gods (*deva-ratha*) festival chariots (*puṣy-aratha*),² battle-chariots (*Saṅgrāmika*), travelling chariots (*pāriyānika*), chariots used in assailing an enemy's strongholds (*parapurābhīnānika*) and training chariots.

1. Meyer interprets that a chariot shall have space for 10 to 12 men.

2. Chariots used for festive occasions, such as coronation etc. Commentary.

He shall also examine the efficiency in the training of troops in shooting arrows, in hurling clubs and cudgels, in wearing mail armour, in equipment, in charioteering, in fighting, seated on a chariot and in controlling chariot horses.

He shall also attend to the accounts of provision and wages paid to those, who are either permanently or temporarily employed (to prepare chariots and other things). Also he shall take steps to maintain the employed contented and happy by adequate reward (*yogyarakṣānusthānam*)¹ and ascertain the distance of roads."

In the foregoing lines we get some idea about the construction of chariots of different types for different purposes, the war-chariots being of course the main object of the care and supervision of a state officer "the superintendent of chariots." Though *Kauṭilya* lays down the measurements of different chariots he does not describe the details of the construction of the different parts of the chariots. One wonders if there existed any treatise on chariot-manufacture prior to *Kauṭilya* or posterior to him. Had such a treatise been available we would have known more details about chariot-manufacture in ancient India than what we can gather by collecting together stray references to chariots of the Vedic and the post-Vedic period of Indian history. In the absence of such a special treatise, *Kauṭilya's* remarks quoted above have a special historical significance for the history of chariot-manufacture in Ancient India.

Let us now see the progress of chariot-manufacture made in outside countries synchronously with the Vedic period. In this connection I shall record in this paper some evidence of a Chinese text of *B. C. 1181*, which describes in detail the manufacture of carriages as current in China at this time and even before this date. This text is no other than "*The Ceremonial Usages*² of the Chinese, *B. C. 1181*," as prescribed in the "*Institutes of the Chow Dynasty Strong as Pearls*" or *Chow Le*

1. Some take this to mean "to keep the employed at a safe distance from the intrigues of enemies" — *Commentary*.

2. Translated from the original Chinese, with Notes, by William Raymond Gingell, Interpreter to Her Majesty's Consulate, Foo Chow Foo, London, 1822. Lin Kow Hwale, the teacher of the Translator has added a Preface to the Translation, from which I note some particulars:—(1) England had commercial intercourse with China from the beginning of the Ming dynasty (1643). In 1642 a British Consul was established at the Five Ports. Englishmen were allowed to employ Chinese teachers. Gingell went to China from India in a troopship in 1842 and while at Nanking studied Chinese poetry, writings and literature. The Preface was written in 1842.—The Preface by the compiler, Hoo Peih Seong printed in this translation is dated 1757. This Preface states that the *Chow Le* classic originated in 1103 B. C.

Kwan Choo" (being an abridgement of the *Chow Le* classic by Hoo Peih Seang, designated Mung Chew). Gingell states that his translation affords "some insight into the forms and usages of the Chinese, who are to the present day but little changed from what they were nearly 3000 years ago. Few would give them credit for so much civilization at this remote period." In view of these remarks about the antiquity of the Chinese classic I was tempted to go through Mr. Gingell's translation, keeping constantly in my mind the state of Indian civilization about 1000 B. C. as disclosed by the Vedic and early post-Vedic literature. Among other things the remarks in this Translation about *chariot-manufacture* or rather *carriage-manufacture* in China 3000 years ago interested me very much in view of my interest in the history of Indian *carriage-manufacture* from the Vedic times onwards. I shall, therefore, record below the information about the Chinese chariots and other vehicles as disclosed by Mr. Gingell's Translation. Pages 18-26 are devoted to *carriages* and *banners* which "required due distinction" like the "palace dresses and other majestic pomps" of the King.

Page 18 — "The *Kin Keu* had charge of the orders of government as regards the *State Carriage*."

- (1) — *Yu loo* was a "gem-ornamented chariot" used on the occasion of offering sacrifice.
 - (2) — *Kin loo* carriage was employed on great occasions.
 - (3) — *Seang loo* chariot was used when going to audiences.
 - (4) — *Kih loo* carriage bound with leather was used on military occasions.
 - (5) — *Muh loo* chariot was employed on hunting expeditions.
- These were *five equipages of the King*.

- (1) — *Chung tee* chariot was used by the queen when she accompanied the King to sacrifice.
- (2) — *Yeu tee* carriage was used by the queen when she visited the King.
- (3) — *Gan Keu* equipage was made use of when the queen visited the King in court.

Page 19 (4) — *Ten Keu* chariot was used by the queen when she went to pluck the mulberry.

- (5) — *Neen Keu* carriage was employed by the queen when she moved within the precincts of the palace.

These were the *five equipages of the queen*.

— Officers beneath the King made use of —

- (1) *Hea Cheun* — a carriage with various colours and carved.
- Nobles used (2) *Hea man* — a carriage painted with various colours but not engraved or carved.
- High officers used (3) *Meh Keu* — carriages varnished black and not painted.
- *Sze* made use of (4) *Tseen Keu* — a carriage with no colour excepting the original colour of the wood.
- People made use of (5) *Yuh Keu* — a carriage with a box behind for stowing baggage etc.

Thus each carriage had its distinctive uses high or low. *Teen loo* officer was "inspector of chariots." The *Keu poh* looked after attendant coaches attached to the war chariots of different varieties. The *Jung Yew* looked after military weapons and attendants attached to the war-chariots. — The text then mentions several officials with several duties connected with King's chariots.

Page 20 — The most honourable of all was *Tue Yue* "chief charioteer" who was attached to *Yu loo* chariot which was accompanied by a special tune when moving slowly, and by a different tune, when moving rapidly; bells on the trappings of horses and on the carriage keeping due unison and time to the tune played.

The foregoing information about the different types of chariots and their distinctive uses shows the highly developed condition of the chariot-manufacture. The following extract is, however, highly informative. It takes a general survey of the principles of carriage-building as it was carried on 8000 years ago:—

"We now come to notice the manufacture of the carriages. The book *Kaou Kung Ke* states that the *yew yu she* (Imperial Title of *Shun* - 2254 B. C.) esteemed pottery.

The *Hea how she* (Imperial title of *Ta Yu* - 2104 B. C.) delighted in handi-craft and building; and the men of the *Yin* dynasty (1372 B. C.) esteemed house-hold furniture. The men of the *chow* dynasty (1121 B. C.) paid particular regard to carriages. Hence there was a multiplicity of workmen employed in their manufacture. Carriages were in abundance. Taking a general survey of the principles of Carriage-building, it was desirable that the parts of the wheel should be solid, firmly joined, and well fitted, and that the wheel should be exactly rounded, so that it should be light and firm upon the ground: were it otherwise than solid and well joined, it would not be durable; and were it not accurately rounded it would not

revolve quickly. If the *wheels* were too high, persons would find difficulty in getting into the carriage; and if on the other hand they were too low, the vehicle would weigh and press down upon the horse when ascending a slope. To this end, the *wheels of the war-chariot* (*Jung Keu*) were *six covids six inches* in height; the "*hunting carriage*" (*Teen Keu*), *six covids three inches* and the wheels of the carriage in common use were *six covids six inches*. Those wheels which were *six covids six inches* in height had the *nave* or perforation for the axle *three covids three inches* high and the flat bottom of the body of the carriage with its two *Leang puh* (= two pieces of wood on either side, which supported the body of the carriage and under which the axle lay) placed on the top thereof, formed altogether a height of *four covids*¹ from the ground. The men were in stature *eight covids*² and the steps for getting up and down required to be in due proportion. The *Lun jin* made the wheels, and the *To hue* prepared the three materials (for the wheel), a proper season being fixed for the preparation of each. The *nave* (*Kuh*) was required to revolve quickly, the *spokes* to be straight and firm and the *outer band of the wheel* well braced and durable. On looking at the *wheel* a little distance off, it was desirable that it should revolve gracefully and smoothly; and when looking at it close, that it should be accurately rounded, and rest lightly on the ground: nothing else was required but that it should be *circular*. The *spokes*, viewed from a short distance should appear *small and fine*; and on looking closer, the *ends* should exactly fit the *outer band* of the wheel: nothing else was required but that they should be all *set in evenly*, and be *firm and straight*. On looking at the *nave* at a short distance, the *projecting part* of it should appear *convex*, and on close examination its *lining*, or *casing of leather* should be evenly and firmly bound on, without loose edges: nothing else was required but that it should be suitable for speed. On looking at the *convex side of the spokes* (*Kang*), it was desirable that the *ends which entered the outer band of the wheel* should be correctly adjusted; and on examining the *ends which entered the nave*, that they should be well and regularly set: then, although the *wheel* might be broken, they would not be distorted (or out of place). The rule followed in *cutting the nave* was to mark off exactly the *ying* and *yang* (male and female) principles of wood. If the *nave* of the wheel were too small and long, it caused the *spokes* to be much crowded; and if too large and short,

1. A *Covid* is supposed to have been somewhat smaller than the one now in use.

2. A *Covid* is 10 Chinese inches; and 2 *covids* 6 inches = 1 yard English; so that the stature of the men was upward of 9 feet.

it was unsteady and dangerous. The *nave* was required to be straight in appearance, and the building evenly put on. When *glue* was made use of it was required *thick*; and when *sinews* were applied, they were *twisted many times*. When the wheel was required for travelling over *marshy places*, it was essential that it (the *rim of the wheel*) should be *thin and sharp*; and when for *hill travelling*, *flat*. The *compass* was used to determine its *true circle*, and the *square* to ascertain *distortion*. The *wheel* was *suspended or balanced* to determine the *straightness of the spokes*; and it was placed in water to observe if it became equally immersed;¹ and *millet-grain* was used to *measure the holes for the spokes*, in order that they should be all of one size; the *two wheels* were *weighed by the balance* to ascertain that they were equal.

Hence, to use the *compass*, apply the *square*, mark the *gravity of water*, *suspend measure* and *weigh* was denominated *Kwo Kung*, "excellent work."

The *Keu jin* made the *carriage* commonly in use among the people. The *handle of the axe* used was three *covids* long and the *nave* of the wheel was half of the length of this, or one-sixth. The *spokes* were one *Ko* "axe-handle", and a half in length or four *covids* five inches.

These were the established *rules* for the *large carriage* or *cart*. When this vehicle was required for travelling over marshy ground, the *nave* was made short, and when over hilly ground, long. For travelling over marshy places, the *outer circumference* of the wheel was required to be made of *wood bent outward on itself* (the *timber* being cut in half); and for hilly ground it was bent laterally or sideways. The *wheel* was three *Ko* or nine *covids* in height, the *carriage-box* behind eight *covids*, and the *yuen*, or *shafts* were thrice as long as the wheels were high, or *twenty-seven covids*. This differed from the pole of the *small military carriage*, as the latter was only *fourteen covids* four inches long. The *space between the poles*, or the *shafts*, was *six covids* and the *yoke* was *six covids* long. This differed from the *yoke of the small carriage*, which was *six covids* six inches.

Now the *large-carriage shafts* were called *yuen* and the *small-carriage pole* *chow*: the *yoke of the one (gih)*, differed from the *yoke of the other (Hang)*; for in the *large carriage*² two shafts were used with one ox between them; hence the *gih* was shorter, and the *space between the*

1. That one part was not heavier than another.

2. The *large carriage* was drawn by one ox, the *small carriage* by two or more horses with a pole between them.

shafts was necessarily more narrow. The *small carriage* (see cut) had one pole with a pair of horses on each side of the pole : hence the yoke was required to be long, and the space where they were harnessed broader. Thus the yoke of the large-carriage and the yoke of the small one, although of similar use were essentially different.

The *Keu jin* made the *body of the carriage* and the length of the yoke, or bar, were all six covids six inches. The three were alike; hence arose the saying " of three proportions. "

These were the established rules for the *small carriages* (hunting coaches and chariots).

Now as regards the fashion of the *vehicles*. The body of the *Tseen Keu* " plain carriages " sloped inwards from the bottom to the top: the body of the *Ship Keu* " ornamented carriage, " sloped outwards from the bottom to top : all that was required to be circular was made so by means of the *compass* : all that was desired to be square was ruled by the square; all that was required upright was tested by the *plummet-line*; and the *yokes* were of equal weight, as determined by their *gravity in water*. The straight portions were like growing sprouts, and the portions joined seemed part and parcel of the whole.

The *chow jin* made the *poles*; the *chow* served the purpose of the *guan*, or *shafts*; and to this was hooked the *Hang* of the *small carriage*, to which the horse was fastened : this was fourteen covids four inches in length. There were three modes of making it; and the *axle-tree* or piece of cross wood on which the wheels were set (*chuh*) had also three distinct principles on which it was made. The *pole* for the large horse *Kwo ma* was four covids seven inches deep in the curve; that for the *Teen ma* four covids; that for the *Noo ma* three covids three inches. Thus the *pole* was curved, but it was desirable that the bend should not be abrupt (like a bent bow).

Now as regards the *shafts* of the *large carriage*. If these were too low, it would have been a difficult matter for the ox to ascend a slope; and if the animal were urged on, it would cause the carriage to upset backwards readily : this would happen from no other cause than that of the shafts being straight without any bend. Hence although the shafts of the *large carriage* might be exactly of a proper height on level ground, yet on ascending a *slope*, if they did not press down upon the ox they would lift the animal up : this would arise from no other cause than that of the shafts being straight and without curve. On coming to a *declivity*, if the shafts were not lifted up from off the beast, the breaching would inevitably

strike against the hind quarters of the ox, from no other reason than that the shafts were straight and without curve. Thus the shafts of the *large carriage* must also have a curve in them as being highly necessary. The pole of the *small carriage* required to be firm and tough: were the curve of the pole too deep, it would readily break; and if too shallow, it would press too much upon the horses. If the pole was adapted to the horse's backs, the motion of the carriage was equalized, and the vehicle lasted for a long time. When all these points were attended to, the case of the occupant is secured. The pole was required to be curved without angles (uneven points) and the grain of the wood to be continuous and unbroken. In front was the horse, which had to be considered and behind sat the man, who likewise claimed consideration. After a whole day's travel the attendant would then be untired; the horse, although he had passed over a thousand li, would not be jaded; and the clothes of the charioteer would not be rubbed or worn, even after a whole year: this from all being well adapted. On requiring the horse to put forth his strength in ascending a hill, the pole would be an assistance to him when his strength became exhausted.

The bottom-board of the carriage was square and in this respect resembled the earth (alluding to the four cardinal points). The covering or umbrella above was circular, and resembled the heavens. The spokes of the wheel were thirty, corresponding with the days of the month, and the ribs of the covering were twenty-eight in number, agreeing with the twenty-eight constellations. The *Lung Ke* had nine pendant streamers and resembled the *Ta ho* constellation; the *Neou yu* bird ensign had seven pendant streamers, and resembled the *Tun ho* constellation; the *Heung Ke* had six pendant streamers, and resembled the *Fa* constellation. *Kwei shay*, tortoise and snake flag, had four pendant streamers and resembled the *ying ship* constellation, and the *Koo sing*, or curved banner, with its bent handle, resembled the *Koo* constellation.

The foregoing long extract amply shows the advanced stage of carriage-manufacture in China in B. C. 1121. The mechanics of carriage-building, so graphically described in the above extract has, I believe, no parallel in Sanskrit literature of the Vedic and post-Vedic period though the *Arthasāstra* makes some approach to this question by enumerating different kinds of chariots and their measurements. In the absence of any such description about the Vedic chariots we cannot understand the mechanics of the vehicles. If the date 1121 B. C. for the Chinese classic from which we have taken the above extract is correct, we have to observe that the Chinese development of the art and mechanics of carriage-

manufacture had no contact with the development of the Vedic chariot. Scholars tell us that "the earliest story of Sino-Indian contact¹ is connected with Emperor Hiao-Wu (140-80 B. C.) of the early Han Dynasty" and the "starting point of Sino-Indian intercourse is generally put at A. D. 84."²

In his recent book on "*War in Ancient India*" Prof. V. R. R. Dikshitar has recorded some valuable information³ about chariots, from which I note below a few points:—

(1) The chariot was an indispensable instrument of war in the days of the Vedas.

(2) Originally the warrior was his own charioteer.

(3) For the first time the *Aitareya Brāhmaṇa* mentions a charioteer as distinct from the warrior.

(4) The *Taittirīya Brāhmaṇa* mentions chariot-makers or *rathakāras*.

(5) The *Mahābhārata* mentions official charioteers similar to the custom depicted in Assyria on the marbles from Nineveh.

(6) In the 4th century B.C. two warriors are seen in each chariot besides the charioteer (This is testified by Megasthenes).

(7) The *Rāmāyaṇa* (yuddha. 106, 16-20) lays down texts for ideal charioteer.

(8) The *Mārkaṇḍeya Purāṇa* refers to a warrior versed in eight modes of fighting from a car.

(9) The *Arthashastra* refers to *Rathādhyakṣa* or superintendent of chariots. Six varieties of chariots are mentioned. The chariots were two-wheeled, four-wheeled⁴ and eight-wheeled. The officer in charge of the chariots was to maintain accounts relating to the construction of chariots and other matters.

(10) Megasthenes refers to Indian chariots drawn by oxen on the march.

(11) There were chariots drawn by asses, bulls, mules besides those drawn by horses.

1. Vide p. 4 of *Indian Literature in China* by P. K. Mukherji, Calcutta, 1931.

2. Ibid, p. 5.

3. *War in Ancient India* (Macmillan & Co., 1944) pp. 157-166.

4. Vide *Travels of Fa-hsien* (399-414 A. D.) Trans. by H. A. Giles, Cambridge, 1925, p. 47—Fa-hsien describes a ceremonial car, four-wheeled and of five stories, over 20 feet in height, with silk banners etc., used for the annual procession of images in Magadha (Pāṭaliputra).

(12) Chariots of different types and materials are mentioned.

(13) *Śukra* mentions a chariot of iron. The *Harivaṃśa* mentions the iron car of Dānava Talā having 8 wheels, axles and poles. It was 2 miles in length and drawn by 1000-mules.

(14) From the time of the *Epics* to the epoch of the *Purāṇas* the art of fighting from chariots had developed a high degree of perfection.

(15) Each chariot was marked by its *ensign* and *banner*.

(16) Besides *flags*, *umbrellas* (*chhatra*, *ātapatra*) and *fans* were a part of the paraphernalia of the war-chariot.

(17) The use of war-chariots declined gradually. In Bāṇa's description of Harṣa's army (7th century A. D.) *no chariots* are mentioned. No chariots are mentioned in the Kūram Pallava grant of 650 A. D. which mentions *elephants*, *horses* and *footmen*.

(18) In the history of the *Coḷa* Kings of South India mention is only made of the three divisions of the army but the chariots are not mentioned. This omission indicates that they must have become obsolete by that time.¹

In the account of chariots given by Prof. Dikshitar no reference is made by him to the Chinese chariots. If chariots had become obsolete about the 7th century A. D. as a regular part of the army we should expect their descriptions in subsequent records as only vehicles for civil use of the King. In fact in Someśvara's *Mānasollāsa* (Vol. II, G. O. S.) composed about A. D. 1130 we find such a chariot mentioned:—

Page 140—“अथैवमुभिर्द्वौ वा वा युक्तञ्चक्रयुगान्वितः ।

मत्तकारणकैर्मन्यैश्चित्रितैः परितोभितः ॥ ५५ ॥

मानावर्णपताकाभिर्भोजितः सुवहायकः ।

उत्तमः स्पन्दनो बाने दुपाणामिव निर्मितः ॥ ॥ ”

This is a description of the King's vehicle with *two wheels* and drawn by *two* or four horses. This chariot was not a war-chariot but a sort of carriage for ceremonial and other uses.

In the *राजस्यबह्वारकोश* composed by Raghunātha Pant Hapmante about A. D. 1676-77 under the orders of the Maratha King Shivaji the Great there is a section called *चतुर्द्वयम्* (Vide p. 155 of *शिवचरित्रमदीप*, ed. by D. V. Apte and S. M. Divekar, Poona, 1925). In this section, while about

1. The *Mānasollāsa* (G. O. S. Beroda, 1932) Vol. II, p. 139, refers to king's vehicles (यान) viz. (1) दोण, (2) सुत्तावन, (3) हस्ती, (4) करिणी, (5) अश्वतरी, (6) हय, (7) रथ, (8) नौः, (9) प्रचक्र.

5 verses deal with terms pertaining to *elephants* and about 38 verses are devoted to the horse-terminology. Only the following three lines are devoted to the *रथशाला* :—

“रथशाला तु बाहिलीमहाल इति कीर्तितः ।

बाहिली स्यत्प्रबह्वर्णं बाहिल्वानस्तुमारधिः ॥

गाढा शकट इत्युक्तः प्रतोदश्च दुमणी भवेत् ।”

Here the *रथ* or chariot is included in the *चतुरङ्गवर्ग* merely as a matter of courtesy. It had ceased its function as a fighting unit of the ancient Indian army but was maintained more for pomp than for use as an organized force as we find it in Kauṭilya's time.

12. The Antiquity of the Hindoo Nose-Ornament called "Nath"*

Some time ago the Health Officer¹ of the Poona City Municipality suggested in a communication to the press that Hindoo women should cease to wear the nose-ornament called "nath" because this custom tends to keep the nose unclean and the ornament becomes a nuisance to the health of the wearer. Some controversy raged in the press as a result of the above suggestion. I had then a mind to examine the whole custom historically without suggesting in the least that Hindu women should discard their nose-ornament of whatever shape or value, because such a suggestion may lead to reaction and we may find a revival of the custom in places where it has ceased to keep its hold either on the grounds of economy or owing to educated indifference to excess of ornament. I could not carry out my intention to record the historical references to the nose-ornament because of the scattered nature of such references and the difficulty of getting exact chronology for them. As, however, a beginning has got to be made in the interest of our sisters, I shall record in this paper the references gathered by me regarding the nose-ornament without prejudice to the desirability of the continuance or otherwise of the custom now in vogue.

The Indian nose-ornament appears to have attracted the attention of foreigners in the 17th and 18th century. Lt. Edward Moor on the Bombay Establishment of the East India Company, who wrote his Narrative² of the British co-operation with Parashuram Bhan Patwardhan

* *Annals* (B. O. R. Institute), Vol. XIX, pp. 312-334.

1. The late Khan Bahadur Dr. Keshaw Dinshaw Khambata, M. B. E., L. M. & S., L. R. C. P. S., who was Health Officer to the Poona-city Municipality for many years. Unfortunately he is now no more as he died on 12-6-1936.

2. *Narrative of the Operations of Captain Little's Detachment and of the Maratha Army commanded by Fuzeram Bhow, during the late confederacy in India against Nawab Tipoo Sultan Bahadur*. By Edward Moor, Lieutenant on the Bombay Establishment, London, 1794, Pp. XV + 329. The following particulars about Edward Moor are noted on p. 293 of *Dictionary of Indian Biography* by C. E. Buckland, London, 1906:—"Moor Edward—(1771-1848) Major; born 1771. Went out to India in 1782. Reached Madras 1783. Served with the Maratha Army against Tipoo, 1790-91 at Dharwar, Doridrug, Gadgaon: Wrote 1794 an account of the operations: officiated as Q. M. G.: Garrison Store-keeper i.e. Commissary General, at Bombay, 1799-1805: retired in 1805: compiled the military orders and regulations: Member of the Asiatic Society of Bengal 1796: F. R. S., 1806; F. R. A. 1818: original Member of the Royal Asiatic Society, which he helped to found: member of other learned Societies: Published his *Hindu Pantheon* 1810: Wrote *Hindu Infanticide* 1811; *Oriental Fragments* 1834; and on India in *Cyclopaedia*: died Feb. 26, 1848"—*The Centenary Review of the Asi. Soc. of Bengal* (1784-1933) Calcutta 1892, p. 161, records E. Moor's paper contributed to *As. Res.* VII, 353 on the Chitradhar Samathana near Poona.

against Tipoo Sultan between A. D. 1790 and 1792 and who was a minute observer of men and things not to say an accurate and erudite scholar, makes the following observations on *nath* in his chapter on *Historical and Descriptive Particulars of Canara and the Canarese* (Chap. XXI) pp. 288-289:—

"In common with most other sects of Hindoos, the women wear an ornamental ring or jewel in their nose, called in Hindi *nutt*. A great deal of money is sometimes expended, and a great deal of taste sometimes displayed, in the execution and design of this favourite appendage, which whatever mere Europeans may think, must be allowed a very becoming, and almost irresistible addition to the nose of a pretty face. This ornament is sometimes, but here not very frequently, affixed to the septum of the nose, but it then assumes a different name and form, and we think, loses all its effect, there not being an equal opportunity of displaying either taste or judgment, as in the circular trinket, suspended in the usual style.

Tavernier¹ says, (*Persian Travels*, p. 86) the Arabian women bore the septum only for the admission of the ring. "The Arabian women only bore the separation between the two nostrils, where they wear hollow rings, as well to spare cost as for lightness; for some are so big that you may almost thrust your fist through them. Beyond all this, the more to beautify themselves, they make a round ring around their eyes with a certain sort of blacking; and as well men as women, in the desert, put the same near their eyes to preserve them, as they say from the heat of the Sun."

Hanway (*Travels in Persia*, Vol. I, p. 230) speaks irreverently of the *nutt*, as it is worn by the Persian ladies, but he was too little of an Asiatic to feel its fascinating effects; and from the unpleasant circumstances attending his journeyings in Persia, it would not be surprising if he were so displeased with everything in that quarter, as to speak irreverently of the ladies also."

The foregoing references from the *Travels* of Tavernier and Hanway prove that the custom of boring the septum of the nose and introducing a ring into it is of Arabic origin. In the same way the custom of boring one of the nostrils and introducing the *nath* into it appears to have been current in Persia as observed by Hanway. From the evidence to be

1. Tavernier began his numerous journeys in the East in 1682-3. Soon afterward (1642-8) he returned east-wards and reached India by way of Ispahan (Vide p. 62 of *Cambridge History of India*, Vol. V, British India (1497-1538) Cambridge, 1922).

recorded in this paper it will be apparent that the existence of the *nuth* in India and references to it in literature and representation of it in painting and sculpture are associated with the post-Muslim period of Indian history and consequently the conclusion becomes irresistible that the *nuth* or nose-ring has been imported into India from a foreign source.¹

In a work published in London in A. D. 1832 on the *Customs of the Moosulmans of India*² we find the following references to the nose-ring:—

Page 210— While dealing with the *Mohurrum Fuqueers* "the author states that one of the 47 Fuqueers called "*Khogeer Shah*" (king saddle) goes along repeating a verse somewhat to this effect:—

" In every lane, in every street,
The heaps of sweetmeats rise ;
Nose-jewelled* damsels, not less sweet,
View them with longing eyes "

(* the original expression is "*nuth - (or Boolaq -) lady*")

Page 275 - The Mahomedans perform certain vows and "in the same manner in the name of renowned individuals they put on their children *nuthnees* etc. "

Page xxi of Appendix — "Ornaments worn on the nose. The nose has its share in the decoration of the Hindoostanee ladies and bears several

1. It is a curious coincidence that just when this paper was being drafted Dr. A. S. Altekar's article on "Dress and Ornaments of Hindu Women" (*Journal of the Benares Hindu University*, Vol. II, 1938, pp. 380-422) should reach my hands and corroborate my view about the foreign origin of the nose-ring worn by Hindu women. I shall indicate some of Dr. Altekar's statements on the subject:— (1) The nose-ring is a sign of *Saubhagya* or married bliss, yet in the *Nāṭyaśāstra* (28:3 chapter) it is not included in the exhaustive list of ornaments of women. (2) Sanskrit poets and dramatists show no acquaintance with the ornament. (3) There is no word in Sanskrit language to denote the ornament. (4) The words *natha*, *nathia*, *nathal*, *nathā*, *nathāg* found in Indian vernaculars are derived from the Prakrit word *nathā*, meaning the nose-string used for controlling an animal. (5) The nose-ring is not found in the Sculptures at Udayagiri, Bhuvaneśvara in Orissa, Bodhiyaya, Patna in Bihar, Bharkut and Sanchi in Central India, at Mathura in U. P., at Taxila in the Punjab, at Ajanta, Elora, Badami in the Deccan and the Amratti in the Madras Presidency, though these sculptures show a rich variety of women's ornaments. (6) It is clear that the nose-ring was unknown throughout the whole of India during the entire Hindu Period. (7) Hindu sculptures of Pari and Rajputana of the post-Muslim period begin to show the nose-ring for the first time. (8) The nose-ting seems to have been clearly borrowed from the Mahomedans. "It is a mystery how this ornament of foreign origin should have come to be regarded as the most important insignia of *Saubhagya*." (pp. 420-423 of the *J. R. H. Univ.* Vol. II).

2. *Quoos-e-Islam or the custom of the Moosulmans of India* by Jaffur Shurreef and G. A. Harkless, London, 1832. The copy available to me for reference has the autograph of " F. Edward Hall. "

ornaments. *Nath*—an ornament passed through the left nostril, consists of a piece of gold wire as thick as a small knitting needle, with the usual hook and eye, and furnished at the centre or nearly so, with several garnets, pearls etc. perhaps to the number of seven or more separated by a thin plate of gold, having generally serrated or scalloped edges, and being fixed transversely upon the wire which passes through their centres as well as through the garnets, pearls, etc. The common diameter of the circle of a *nath* is from one inch and a half to two and a half. On the coast of Coromandel a somewhat similar ornament is worn in each year by men of respectability (called *Pogool*) "*Boolaq*—a nasal trinket flat in form etc "

The frontispiece of the above book is a plate showing "*An Indian Woman decked out in her jewels*" which include among others the *Nuth* and *Boolaq*. This plate is dated *September 1852*.

The above references give us a clear idea about the type of nose-ring or *nath* worn by Muslim women about a hundred years ago.

In a work on music called the *Samgraha-cūḍāmaṇi* by ¹ Govindācārya composed before A. D. 1750 or so we find in the list of *rāgas* the names "*Nāsāmāṇi*" and "*Nasikābhūṣaṇi*" in the following line:—²

"नासिकामुष्णी मेलावासानिर्वायत "

The term *Nāsāmāṇi* means a nose-jewel and hence the term has been applied to a musical *rāga* by a metaphorical employ of the word.

In the poem called the *Parṇālaparvata-grahanākhyāna*³ or the capture of the *Panhala* fort near *Kolhapur* by *Shivaji's* men there is a des-

1. Adyar Edition, 1923—Vide *Intro* p. xxxiii—the date of composition is recorded as "not later than the latter part of the 18th century."

2. *Ibid*, p. 148.

3. Edited by, S. M. Divakar. Vide chapter IV, verse 37 which reads as follows:—

"नासामुक्ताफलं यस्या दत्तं तु तृतिपाटलम् ।

दधे शुक्रस्यैव स कपकदादिमबीकृतम् ॥ ३७ ॥ "

The date of composition of this poem is A. D. 1673 according to the Editor.

The *Rājargamāhāraka* is composed by *Raghunātha Pandita* for the Maratha King *Shivaji* the Great has the following verse about the *nath*:—

(*कार्यस्थानवर्ग* verse 13)—"नासामणिर्नयमुक्ताफलमोतीफुलीति ।

नासापुष्प, बाहुमणिर्ननुचाभिवायकः ॥ १३ ॥ "

I am thankful to Mr. Y. R. Date, Editor *Maharashtra Śabdakośa* for drawing my attention to this verse.

In a work called *Harṇavarṇana* by *Sri Hanu-mithu* (G. O. S. Baroda, 1906) born in *Saspeal* 1794 (= A. D. 1788) there is a section called "*alamṇapaposaṇa*" (pp. 325-27) in which we find a reference to the nose-ornament as follows:—

(continued on the next page)

cription of the image of the goddess Bhavānī at Pratapgad in which the goddess is shown as wearing a nose-pearl or *nāsā-muktāphalā*. It will thus be seen that in Shivāji's time the nose-pearl, which evidently presumes a nose-ring, has entered the sacred precincts of the Hindu goddess Bhavānī, the tutelary deity of Shivāji in spite of the foreign origin of the ornament.

In a Kangra miniature¹ (depicting the adoration of Śiva as 'Destroyer' by Kṛṣṇa, Brahma and other Hindu Gods and ṛṣis) available in the Indian Museum, Calcutta, the goddess Pārvatī is shown seated holding Kārtikeya. In this picture by a Rajput artist we find a nose-ring with three or four pearls in the nose of Pārvatī.

In an illustrated Ms of the *Bhāgavata Purāṇa*² from Jodhpur dated A. D. 1618 we find pictures of ladies wearing the nose-ring with three pearls. Edward Terry,³ the chaplain of Sir Thomas Roe who visited India between A. D. 1616-19 gives a very accurate description of male and female costume of the period. He describes the ear and nose-ornaments of Muhammedan women as follows:—"Round about their ears are holes made for pendants and every woman hath one of her nostrils pierced, that there, when as shée please shée may weare a ring." In the early Deccani paintings described by Dr. Motichandra the women wear silver rosettes on one side of the hair, ear-rings, necklaces, nose-rings (nath) armlets, bangles, and anklets.⁴

From the 17th century we may now go to the 18th century and record a few references to the nath. In a Ms⁵ of the commentary of the *Kirātārjunīya* by Ekanāthabhaṭṭa copied in *Saṃvat* 1639 i.e. A. D. 1683 we find

‘सलन्मौक्तिकयुगलोद्धसितामिः अक्षरत्नचिरामिः नासाभूषामिः नासिकाः परिष्कृत्य.’ The women-disciples of the guru are required to present themselves before him in their best attire and ornaments. On p. 27* we find a description of the sportive behaviour of these ladies, one of which is said to be putting her ornaments wrongly on the different parts of her body (‘केशपाशे कर्णभूषणे कर्णे नासाभूषा च, घोणायामङ्गुलीयकम् etc.’).

1. Vide *Gazette* by Alice Getty, Oxford, 1936, Plate 9b and Page 34.

2. Vide M. R. Muzumdar's article on this MS in the *Nasacelana* (in Gujarati) June 1939, Calcutta. Some of the illustrations are reproduced in this article. Vide also his *Jaino Cīrū-kalpadrūma*, Baroda, 1935, Plate C, which contains a picture of Śāntidāsa and Kapurīdāsa is shown with a nath in her nose. The date of this picture is *Saṃvat* 1639 = A. D. 1683. Vide p. 215 of the volume.

3. *Early Travels in India* by Edward Terry, pp. 308-309 as quoted by Mr. Motichandra (Vide *Bombay Univ. Journal*, Vol. VII, Part 1, p. 118).

4. *Ibid.*, p. 114—Dr. Motichandra's article on "Three Deccani Paintings on canvas" in the Prince of Wales Museum, Bombay.

5. MS No. 179 of 1679-80 in the Govt. Lib. at the B. O. R. Institute, Poona. The date of copy is recorded as *Saṃvat* 1639 and Śaka 1603 = A. D. 1683.

the picture of the goddess *Sarasvati* in colours wearing a nose-ring with two or three pearls. In South India in the Travancore State some mural paintings¹ belonging roughly to the 16th century were discovered some years ago. They have been reproduced by the Archaeological Dept. of the Travancore State in their report for 1934-35. In *Plate 2* we find two figures of women wearing *naths*. In *Plates 1* and *3* also we notice in each two figures of women wearing *nath*. These mural paintings were discovered on the walls of an old palace in the Travancore State.

Evidence of the existence of *nath* in South India in the 14th century is found in the mural paintings² on the walls of the Tiruvāmbādi shrine in the Śrī Padmanābhasvāmī temple, Trivandrum belonging to the 14th century and depicting a music party of women etc. Many of these women wear nose-rings (with three pearls) in their left nostrils as is clear from *Plate 4* of the Travancore Archaeological Report for 1936-37.

Dr. Altekar observes that there is no word in the Sanskrit language to denote the nose-ornament. This remark is true enough but we find that the deficiency was made good by later Sanskrit writers by adopting the phrases like "nāsāmauktika" "nāsāgramuktāphala," "nāsāmaṇi" as will be seen from the collection of verses dealing with "Nāsabhūṣaṇa" in the *Subhāṣitaratnabhāṇḍāgāra*.³ One of these verses is identical with verse No.

1. Vide Travancore Archaeological Report for 1934-35, pp. 5, 6.

2. Vide Report of Travancore Archaeol. Dept. for 1936-37, dated 15th February 1938, page

3. Vide *Plate 1* facing page 6 depicting the "relics of mural painting of Tiruvāmpādi Shrine, Trivandrum". Page 6—These mural paintings are considered to belong to the reign of the Travancore King Ādiya Varma Sarvāṅganātha (14th century A. D.) who was a great patron of art and letters. The Sanskrit inscription engraved in the shrine records that King Sarvāṅganātha constructed at the town of Śyāmaudūra (Trivandrum) the shrine of Kṛpā, the goddess, a maṇḍapa and a dīpabhāṣṭha in the Śaka year 1226 corresponding to A. D. 1374-75. These newly discovered relics comprise mostly figures of women in different kinds of drapery and wearing many varieties of jewelry among which the *nath* is prominent. In *Plate 4*, I find about 9 women shown wearing nose-rings with pearls.

3. Edited by K. P. Parakkal, N. S. Press, Bombay, 1936, pp. 435-86.

“(नासामुपलम्भम्)

(1) नासामौक्तिकमन्त्रे किमपरिचिन्तेन विदुम कुच्ये ।

दृष्ट्वा गुञ्जावीजे शिव शिव भूयस्तदेव दत्तिते ॥ १२५ ॥

(2) श्लेषागरे वसतिर्जातास्माकं तदत्र मायात ।

आन्दोलनच्छलतिह निवारयन्तीव मौक्तिकानि विदुम् ॥ १२६ ॥

(3) मुष्णमयोऽपि क्षयरोगशान्तये नासामुक्ताफलकच्छलेन ।

अनङ्गसंजीवनदृष्टिस्तस्मिन्नामृतं ते पिबतीव चन्द्रः ॥ १२७ ॥

(continued on the next page)

8305 quoted in the *Śārngadhara-paddhati*¹ composed by Śārngadhara son of Dāmodara, grandson of Rāghava and great-grandson of Hammīra Bhūpati

- (4) आकाशायतितं पुनर्बलनिधौ मध्ये चिरं संस्थितं
पश्चाद्दुःसहदेहरन्ध्रजनितह्येकान्वितं मौक्तिकम् ।
बाले बालकुरङ्गलोचनयुगे धारं तपः सनर-
जासामुपगतामुपैति सखि ते विम्बाचरापेक्षया ॥ १२८ ॥
- (6) अस्याः कामनिवासरम्यभवनं चक्रे विलोक्यादरा-
शिधियेव सुषाकरं प्रियतमं भूमीगतं शोभनम् ।
नासामौक्तिकनैतवेन कनिरा तारापि सा रोहिणी
मन्ये तद्विरहासहणुहृदया तत्संनिधिं सेवते ॥ १२९ ॥ ”

1. From the six verses quoted above I have been able to identify No. 3—“ सुवामवोऽपि... चन्द्रः.” It is identical with stanza No. 3305 in *Śārngadhara-paddhati* (Peterson's Edition, 1898, Vol. 1-Text) There it is mentioned as “ वैद्यनाथस्य.” This stanza is, therefore, earlier than the date of the author of the *Śārngadhara-paddhati*.

In Vallabhadra's *Saṅgāhānandī* (10th century according to Keith *HSL*, 222) we find the following reference to नासामौक्तिकः—

Stanzas 2197 (Peterson's Ed. 1898)—

“ आदौ मञ्जन-नीहारतिलकं मेवाञ्जनं कुण्डले
नासामौक्तिकेऽप्यशरचना सत्कञ्चुकं नूपुरौ ।
सौमन्यं कनकदुर्लभं चरणयो रामो रक्तमण्डला ।
ताम्बूलं करदर्पणं चतुरता शृङ्गारकाः पोडश ॥ ”

Stanzas 2208—

“ अस्याः कुशोदयदशः शशिशुभ्रशुभ्रं
नासामौक्तिकं नवमौक्तिकमाचकास्ति । ”

Stanzas 2594—

“ मुक्ताफले शशिसमस्य मुखस्य तस्या
द्वेमोर्मिकान्तगतमश्नति नासिकान्ते । ”

—“ पं० जोनकस्य ”

Stanzas 2606—

“ आदयानतामुपगतोऽस्य दन्ता चकास्ति
नासामौक्तिकमिषादमृतस्य बिन्दुः ॥ ”

—“ श्री बकस्य ”

Stanzas 27—

“ नासपि नवमौक्तिकम् ”

The above references have been pointed out by Mr. N. N. Das Gupta in his article on “ Nose-Ornaments in India ” (*Calcutta Review*, May 1937, pp. 142-144). In this article Mr. Das Gupta refutes the view of Mr. N. H. Divatia (*JASB*, 1912, New Series, XIX, pp. 67-70) that “ we find no mention of the nose-ring in Sanskrit literature, lexicons, included ”.

of Śākambhari country.¹ Śārṅgadharma introduces the stanza with the endorsement "*Vaidyanātha*" which indicates that the stanza is a work of Vaidyanātha, a poet of an earlier date. The question now arises what is the date of this Vaidyanātha? Though I cannot answer this question conclusively I can at least push back the lower limit for Vaidyanātha's date from A. D. 1363 to about 1258 A. D. because this very stanza is found quoted in the *Śāktimuktāvalī*² of Bhagadatta Jalhapa and there also it is stated to be the work of Vaidyanātha (*Vaidyanāthasya*).³ Jalhapa, son of Lakṣmīdeva was like his father minister of Kṛṣṇa who ascended the throne in A. D. 1247 and to whom the composition of the *Śāktimuktāvalī*, also called *Subhāṣitamuktāvalī* is ascribed.⁴ According to Mr. E. Krishnamacharya, the Editor of the *Śāktimuktāvalī*, the work was composed by a physician of the name Bhānu in 1258 A. D. or Śaka 1179⁵ for his patron

1. Vide p. 286 of Krishnamachariar's *H. C. S. Literature*, Vide also p. 222 of Keith : *Hie. of Sanskrit Literature* 1928. This anthology is arranged in 163 sections and contains 4659 stanzas including some by the author or himself.

2. Ed. by E. Krishnamacharya, *G. O. Series*, No. LXXXII, 1938.

3. Ibid P. 265—

“सुखामयोऽपि क्षयरोगशान्त्यै नामममुक्ताफलकच्छलेन ।

अनङ्गसंवीकनदृष्टाक्षि मुक्तामृतं ते पिबतीव चन्द्रः ॥ ७ ॥”

— वैद्यनाथस्य

Other verses ascribed to Vaidyanātha Paṇḍita are:—

Page 111 — Under धृष्टान्तोक्त-चम्पकः

“कुन्दे कुण्डय कौतुकं त्यज हन्ति न्यषोषरोपप्लवे

मा यत्नं करवीरोद्विग्विधौ कार्पास्वययौचिते ।

आतः कामनपात्रं चंपकतदः कृत्राप्यसौ मृग्यता

यस्यामोदबलत् स्मरप्रियतमा मायन्ति वैजम्बिका ॥ २८ ॥”

— वैद्यनाथपण्डितस्य

Page 103 — Under सरः पद्मतिः

“सौवर्णः कमलकरश्शशिशिलास्त्रोपानवदकमाः

वारि क्षीरसहोदरं तटतःश्रीमुखः शोणयः ।

सर्वं ते क्षीरं सरोवरपरं निन्द्यः कुतोऽयं विधिः

करप्राद्वभवाद्ययान्ति विमुक्ताः पान्या निदायेऽप्यमो ॥ ६ ॥”

— वैद्यनाथपण्डितस्य ।

4. Keith : *Hie. of San. Literature*, p. 222.

5. Vide p. 19 of Intro. to the *Śāktimuktāvalī* (G. O. E. Baroda, 1938). The following verses appearing at the end of this anthology (p. 469) give us the date of the work and some information about the author and his environment:—

(continued on the next page)

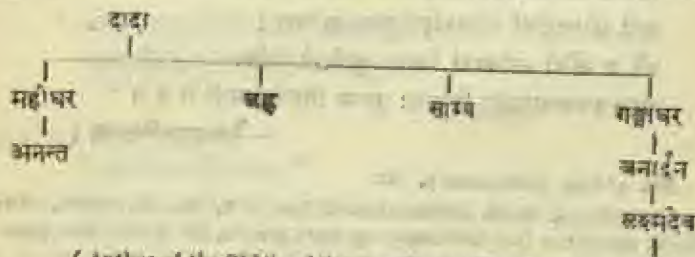
Jalha or Jalhana, whose genealogy and family history are recorded in the first 41 verses of the *Sūktimuktāvalī*.¹

“शकेऽङ्गाद्रीश्वरपरिमिते वत्सरे पिङ्गलख्ये ।
चैत्रे मासे प्रतिपदि तिथौ वासर सप्तम्ये ।
पृथ्वी शासत्यतुलमहसा यादवे कुण्जराजे
जङ्गलस्यै धरन्नि भिषजा भानुना सेवमिष्टा ॥ १ ॥
शशकुण्जमहीपसंपदुदधेर्वृद्धौ निशाकारकः
का[व्या]म्भोजविकासतिग्मकिरणआणव्यजलुपयान् ।
स्फूर्जत्तर्करहस्यकर्ममतिः साक्षाकृतालङ्कृति-
प्रामारो भिषजां वरो विजयते आमास्कराख्यः सुधीः ॥ २ ॥
हरीशयोऽयस्त्रिराज्यहतीनामिदं शतम् ।
श्रीमता भगवत्तेन जङ्गलेन धरन्त्यत ॥
श्रीकृष्णवराजस्य धर्मवित्तममन्त्रिणः ।
सूक्तिमुक्तावली सेयं कुर्यात्स्वपाणसंततिम् ॥ ”

The particulars regarding the date of the work as furnished by verse No. 1 above are Śaka 1170, of the name Piṅgala, month of Caitra, Pratipadā tithi, Saptaaspti vāsara (i.e. Ravi vāsara). These details give us the exact date of the work viz. Sunday, 18th March 1267 (Vide *Indian Ephemeris*, Vol. IV, p. 116). King Kṛṣṇa referred to in verse 2 is identical with Kṛṣṇadeva of Devagiri. Mr. K. A. Padhye (*Life of Hemādri in Marathi*, 1931, page 119) states that Kṛṣṇadeva was contemporary of Cakradhara, the founder of the Mahānubhāva Sect. Mr. Padhye quotes an extract from the Mahānubhāva literature in which a meeting of Kṛṣṇadeva and his brother Mahādevarao with Cakradhara svāmi took place in Śaka 1178 (= A. D. 1256) at Lopār (Dist. Buidhana in Berar). Mr. Padhye records the following inscriptions of Kṛṣṇadeva's time:—

- (1) A. D. 1249—Minister Mallifeṭi gives a grant to Brahmins on 26-6-1249 (Copper-plate) in Canarese (language).
- (2) A. D. 1249—Vallifeṭi gives a grant on 22-7-1249 (Copper-plate).
- (3) A. D. 1250—Stone inscription at Kolhapur.
- (4) A. D. 1253—Copper-plate grant in Sanskrit by Cācudāraja, son of minister Bhappu.
- (5) A. D. 1253—Copper-plate grant of some lands by Mallifeṭi.
- (6) A. D. 1259—Copper-plate grant in Canarese language.

1. Jalhana is stated to have been an officer in charge of the Elephants (*Karivāhinipati* or *Karivādanāthā*) of Kṛṣṇadeva's army. Jalhana's genealogy (verse 41) is given as follows:—



(Author of the *Sūktimuktāvalī* and an officer in charge of Elephants of Kṛṣṇadeva, A. D. 1247-1260)

It is clear from the above identification in the *Sāktimuktāvali* of Vaidyanātha's stanza referred to above that the nose-ornament or *nāsā-gra-muktāphala* was an established feature in A. D. 1257, the date of this anthology. This conclusion is further supported by three more verses¹ in this very anthology referring to the nose-ornament, one of which is ascribed to Kṣemendra but the authorship is not supported by all Mss, while another is ascribed to Bhānupāṇḍita, who is identical with Vaidyabhānu,² the real author of the *Sāktimuktāvali*. All these four references clearly prove that the nose-ornament consisting of possibly a ring with a pearl (*nāsāgramauktika*) had become an established feature of the decorations of Hindu women about 1250 A. D. as it is referred to in the *Sāktimuktāvali* composed in A. D. 1257 as we have seen above.

The foregoing references to the nose-ornament get independent corroboration from the Mahānubhāva literature. *Līlācaritra*, one of the oldest works of the sect of the Mahānubhāvas which deals with the incidents of the life of Cakradhara the founder of this sect mentions the nose-ornament in the following extract³ which specifies the dress and ornaments of the goddess Mhālsā (= *Mahālasā*) :—

1. Page 179 (of the *Sāktimuktāvali*) :—

“ पुण्डरीकमिवाभाति नासावंशगमौक्तिकम् ।

कुचविहासनस्थस्य स्मरभूपस्य तुभुवः ॥ १४ ॥ ”

— क्षेमेन्द्रस्य (ग. पुस्तके अयं निदेशः)

Page 180—

“ ललाटे लोलाक्ष्यास्तिलकमिषचारी विधुरवं

स्वमापूर्णं वाञ्छन्नचरसुचया देवहितकृत् ।

अतो नासाग्रेऽग्नौ तदुपहतये मौक्तिकमिषात्

स्फुटे दैत्यामात्रोऽधरशशभूतोऽन्तरगतः ॥ १६ ॥ ”

Page 181—

“ तस्या वदनचन्द्रस्य कान्तिरन्यैव जायते ।

कलङ्कुनुल्लो धत्ते यत् नासाग्रमौक्तिकम् ॥ २७ ॥ ”

— मानुषण्डितस्य

2. Ibid, *Intro.*, p. 61. Verses mentioned as of “ Vaidyabhānupāṇḍita ” are found on pp. 206, 377, 118, 340, 138, 239, 71, 5, 168, 303, 343, 86, 147, 1, 462, 155, 443, 376, 378, 232, 405, 193, 455, 399, 68, 418, 3, 206, 219, 107, 226, 463, 86, 5, 178.

3. This reference to nose-ornament has been pointed out by my friend Mr. H. N. Nene of Nagpur, the editor of many old Mahānubhāva texts (Vide *B. I. S. Mandal Quarterly*, Poona, October, 1938, p. 53). I translate Mr. Nene's remarks regarding the nose-ornament :— “ The names of the different ornaments and the pearl on the nose of the goddess should be noted for consideration. We must decide on thorough investigation if women of the time of the Yādava Kings of Devagiri used to wear *maṭka* or only one pearl. ” About the Mahānubhāvas and their literature vide pp. 247-8 of Farquhar's *Outline of the Religious Literature of India*, Oxford, 1920 and pp. 725-773 of the *History of Marathi Literature* by L. R. Pangarkar, Poona, 1938.

“ कौक्यैः कलाविद्या सोमयांकी राजवद्वे भवतिवा मंगुः टीळा नाकी मोती ”

(*LH 172 of Lalacaritra*)

The expression “ नाकी मोती ” meaning a *pearl on the nose* corresponds exactly to the Sanskrit phrase “ नसाप्रमुक्ताफल ” and as both these expressions belong to the 13th century it would be reasonable to conclude that the nose-ornament had not only captured the noses of Indian women of the 13th century but that it had entered the sacred precincts of the goddess Mhālā as well, thus suggesting a greater antiquity for it than is proved by five different 13th century references recorded above.

Earlier testimony regarding the existence in India of the nose-ornament is recorded by Mr. N. N. Dasgupta¹ from a work of the 11th century called the *Śāradātīlaka* of Lakṣmaṇa Deśika as follows:—

“ As to Sanskrit literature, the *Śāradātīlaka* composed by Lakṣmaṇa Deśika in course of delineating an Andhra woman represents her, we are told (*Pravāsi*, 1341 B. S. Kāritika, pp. 109-110) as one with whose breathings oscillates the pendant pearl of her nose-ring (*nāsa-āṅguri*). Mr. Das Gupta further observes:— In Prof. Winternitz's *History of Indian Literature*, Vol. I (Cal. Univ. 1927, p. 604) it (i. e. *Śāradātīlaka*) is placed in the 11th century, and if so, it alone is enough to invalidate the theory that nose-ornament was imported in or about the 16th century. ”

I have not examined the passage in the *Śāradātīlaka* which refers to the nose-ornament according to the writer of an article in the *Pravāsi* referred to by Mr. Das Gupta as this article is not available to me but

1. My friend Prof. N. B. Roy of Mysore has kindly drawn my attention to Mr. Das Gupta's article on “ Nose-Ornaments in India ”—*Calcutta Review*, May 1937, pp. 143-144. I have to thank Prof. Roy for this reference. The following points from Mr. Das Gupta's article may be noted here:—(1) Refutation of Mr. N. B. Divatia's view that the nose-ornament is a Muslim importation. (2) Refutation of the article in *Pravāsi* (Vol. XXVII, Pt. I, pp. 663, 716-18) in which an attempt is made on pictorial evidence (not anterior to the 16th century) to prove that the nose-ornament is a non-Hindu institution. (3) Reference to nose-ornament by the author of the *Śāradātīlaka* of the 11th century refutes the theory that the ornament was imported by the Muhammedans in or about the 16th century. (4) Reference to nose-pearl in Valḍyaśāstra's verse “ *Sudhāmasapī* etc. ” (v. 3203) found in the *Śārngadhara-paddhati* of A. D. 1163. (5) Reference to nose-pearl in Vallabhadara's *Subhāsitāvalī* which belongs to “ *in, or before 1150 A. D.* ” according to Dr. De and the “ *fifteenth century* ” according to Peterson and Keith. (6) Baka's verse quoted by Vallabhadara referring to nose-pearl must have been an interpolation as Baka flourished 1417 A. D. (7) No. 27 of Vallabhadara's *Subhāsitāvalī* containing a reference to nose-pearl is found in the *Āṅgārāṅgāṅgā* of Bīrvaṃśa-gala assigned to 9th century A. D. (*IHQ*, VII, 1931, pp. 334-42). (8) References to nose-ornament in *Brahmaśāstrapūṇḍrī* and the suggestion wrongly made that the final recension of this *pūṇḍrī* took place in the 16th century (*Bhāratavarṇā* (1937 B. S. p. 35) Conclusion:— “ nose-ornament was known in the Hindu period of Indian history. ”

in view of the evidence recorded in this paper the antiquity of the nose-ornament is pushed back on authentic grounds upto A. D. 1200 or so and there is every possibility of its existence in India about 1000 A. D. if not earlier.¹

Mr. Das Gupta states that verse No. 27 of Vallabhadeva's *Subhāṣitāvalī* which contains a reference to nose-ornament ("नासामे नवमौक्तिकं") is found in the *Kṛṣṇa-karṇāmṛta* of Bilvamaṅgala alias Lilāśuka who is assigned to the 9th century A. D. Even if Bilvamaṅgala belonged to a period one or two or three centuries later, Mr. Das Gupta observes, the evidence of the above verse and also of those noted by him places it above all doubt that the nose-ornament was known in the Hindu period of Indian history.

The Hindu period of Indian history normally ends with the end of the 10th century when the first raid into Indian territory was made by Sabuktigin. If Bilvamaṅgala belongs to the 9th century the reference to the nose-ornament in the *Kṛṣṇakarṇāmṛta* of Bilvamaṅgala as pointed out by Mr. Das Gupta surely supports his statement that this ornament was known in the Hindu period and consequently the theory of Muslim importation gets weakened. Let us, however, examine the genuineness of the verse of Bilvamaṅgala on which Mr. Das Gupta takes his stand and which reads as follows:—

“कम्पूरीतिलकं ललाटफलके वल्लःस्थले कौस्तुभं
नासास्रे नवमौक्तिकं करतले त्रेणुं करे कङ्कणम् ।
सर्वाङ्गं हरिचन्दनं सुविमलं कण्ठे च मुक्तामलीं
विजयार्जुनपरिवेष्टितो विजयते गोपालचूडामणिः ॥”

This verse is No. 27 in Vallabhadeva's *Subhāṣitāvalī* edited by Peterson. Dr. S. K. De has recently published a critical edition of the

1. Vincent Smith (*Oxford History of India*, 1928, p. 790) observes that the Hindu States enjoyed exemption from foreign invasion until almost the end of the 10th century. They were not seriously affected by the Arab conquest of Sind at the beginning of the 8th century or by the later Muslim occupation of Kabul. The first raid into Indian territory was made by Sabuktigin, the Amir of Ghazni in A. D. 960-7 (A. H. 376). I have at present no references with me to the nose-ornament in India earlier than 1000 A. D.; neither have I any references to it from Persian or Arabic sources earlier than 1000 A. D. which may throw more light on the question of the genesis of the nose-ornament. It is for Arabic and Persian scholars to prove the antiquity of the nose-ornament prior to A. D. 1000 on the strength of references to it in Arabic or Persian literature of the early period (prior to the Arab conquest of Sind at the beginning of the 8th century). If the Arabic origin of the nose-ornament is proved it may enable us to postulate in a stronger manner the theory of foreign importation that now holds the field owing to the absence of references to the nose-ornament in the Hindu literature, architecture, painting etc. prior to the end of the 10th century.

Kṛṣṇakarmāmrta.¹ In the constituted text of the poem, (Bengal recension) the above verse is not found. It appears, however, in the additional verses given in the 2nd and 3rd *Āśvāsas* of Pāpayallaya Sūri's text of the *Kṛṣṇakarmāmrta* (South Indian Version). This version also contains an additional reference to nose-pearl (p. 317) in the following verse:—

“मौली मायूरवं सुगमदलिकं चारुलालापटे
कर्णद्वन्द्वे च तालीदलमतिमृदुलं मौक्तिकं नासिकाधाम् ।
हारोन्मन्दारमाला परिमलभरिते कौस्तुभस्फोटकण्ठे
पाणौ वेणुश्च वस्त्रं व्रजयुवतियुतः पातु पीताम्बरौ नः ॥ १३ ॥”

The Bengal tradition originating from the time of Caitanya (1486-1533 A. D.) knows nothing about the two *Āśvāsas* of Pāpayallaya Sūri's text in which the above quoted two verses are found. Pāpayallaya Sūri who refers to Mallinātha (14th century) may have lived considerably after that date. Caitanya who brought the *Kṛṣṇakarmāmrta* from Southern and Western India brought back to Bengal the tradition only of one Śataka of the text and hence Dr. De raises “legitimate doubt regarding the genuineness of the 2nd and 3rd Śatakas of the poem included in Pāpayallaya Sūri's southern version of the text.”²

In view of the doubtful character about the chronology of the two verses quoted above it is difficult for us to regard them as conclusive proof of the existence of the nose-ornament in the Hindu period of Indian history. I hope, therefore, that Mr. Das Gupta will give us an incontrovertible proof in support of his contention that the “nose-ornament was known in India in the Hindu period of Indian history.” Though personally, I have an open mind on the question of the Muslim importation of the nose-ornament the uniform absence of authentic references to nose-ornament in literature prior to the end of the 10th century as also the non-representation of this ornament in early sculpture and painting contrasted with the numerous references to it after 1000 A. D. as proved by the present paper has a cumulative force for compelling us to nod our head with the advocates of the theory of foreign importation of the nose-ornament, leaving aside the questions of the exact time when it was imported into India and the exact source from which the importation has taken place.

1. Dacca University Oriental Publications Series No. 5 — *Kṛṣṇakarmāmrta* with commentaries of Gopālakhaṭṭa, Caitanyadāsa, and Kṛṣṇadāsa Kavirāja, 1938, p. 319.

2. *Kṛṣṇakarmāmrta*, Intro., p. xiii.

I have recorded above the reference to the nose-ornament (referred to by Mr. N. N. Das Gupta in his article in the *Calcutta Review* May 1937) in the *Śaradatilaka* of the 11th century. As, however, I have not been able to identify this reference I have to record here another reference to the nose-pearl found by me in a work of the 11th century. This work is no other than the *Vikramāṅkadevacarita*¹ or the life of king Vikramāditya, Tribhuvanamalla of Kalyāṇa, composed by Vidyāpati Bilhaṇa in the "Eighth decade of the eleventh century" according to Dr. Bühler.² This poem gives us a fine description of the *Śvayamvara* of the Śūlāhāra princess Candralekhā or Candaladevī at Karahāṭa or Karbhāṭa. Bilhaṇa gives us a minute inventory of the charms of the princess in chapter VIII of the poem. The following verse contains a reference to the nose-pearl *nāśāvamśa-muktāphala* :—

“नासावंशविनिर्मुक्तमुक्ताफलसनाभिना ।

माति मालतलरूपेन बालनन्दनविन्दुना ॥ ७९ ॥”

The expression “नासावंशविनिर्मुक्तमुक्ताफल” reminds us of the following verses in Jalhaṇa's *Sāktimuktāvalī* of A. D. 1257 quoted by me already :—

“पुण्डरीकनिवासाति नासावंशगमौकिम् ।”

It is, therefore, clear that about 1080 A. D. when Bilhaṇa composed his poem the nose-pearl had taken possession of Hīndū ladies and was sitting tight on the rings in their noses as we must presume a nose-ring for a nose-pearl to wear on.

A further interesting reference to the nose-ornament or “*Nāśāvibhūṣa*” is found in a work ascribed to Śaṃkarācārya and included in the *Works of Śaṃkarācārya*.³ The verse in which this reference occurs forms part of the *Tripurasundarīmānasapūjāstotra* and reads as follows :—

1. Ed. by G. Bühler Bombay, 1875.

2. Ibid. Intro. p. 20 - Bilhaṇa mentions two Kings of Kashmir, Ananta and Kalāṣa. “Ananta's succession to the throne falls in the beginning of the year 1028 A. D. and his death in 1080. Kalāṣa's rule lasted from A. D. 1080 to 1089 while his coronation and the nominal beginning of his reign fall in 1082.” As Bilhaṇa mentions Ananta as “*deh*” Bühler concludes that he was dead when the poem was composed.

Vikramāditya VI, the Calukya King of Kalyāṇa ruled from A. D. 1076-1127. The date of the *Vikramāṅkadeva-Carita* appears to fall before A. D. 1095 because the work passes in silence the great expedition of the King to the South which then took place. Bilhaṇa also mentions Harṣadeva of Kashmir as prince and not King. We know also from Kalhaṇa (VII, 286-8) that Bilhaṇa lived to hear of Harṣadeva's accession (Kath: *His. of Sam. Lit.*, p. 185).

3. Ed. by Sri Vanī Vilāsa Press, Srirangam, Vol. I of the Memorial Edition of the works of Śrī Śaṃkarācārya, p. 197. I am thankful to Dr. S. K. Belvalkar for drawing my attention to this verse containing a reference to nose-ornament.

“मण्यस्वाङ्गरत्नकान्तिरुचिरां मुक्तामुगोद्भासितां
 देवाद्रागं वजीवमभ्यगरवेष्टमीमधः कुर्वतीम् ।
 उरसि काञ्चरविम्बकान्तिविस्मैभौमीभवन्मौक्तिकां
 सद्दत्तामुररीकुरुष्व गिरिजे नासाविभूषामिभाम् ॥ १५ ॥”

The nose-ornament offered to the goddess in this verse appears to be an elaborate one. It consists of a red jewel in the centre surrounded by pearls.¹ Dr. Belvalkar² includes the *Trīpurāsundarīstotra* among 210 *stotras*, the authorship of which is ascribed to Śaṅkarācārya. “I think the elaborate character of the nose-ornament referred to in the verse quoted above argues in favour of a late date for the above *stotra* and fully supports Dr. Belvalkar’s remarks quoted above. If, however, any scholar can prove beyond challenge that the *stotra* in question is a genuine work of Śaṅkarācārya we shall have to believe in the view of Mr. N. N. Das Gupta that the nose-ornament was current in the Hindu period of Indian history; but for the present the theory of foreign importation of this ornament appears to hold the field as I have observed already, whatever be the source from which it was imported into India and later spread throughout the length and breadth of the Indian peninsula.”

1. The *śukā-ribhūṣā* is described as beautiful on account of the red lustre of the jewel in the centre (मण्यस्वाङ्गरत्नकान्तिरुचिरां) and resplendent with the light of pearls (मुक्तामुगोद्भासितां) which surrounded the jewel in the centre. I am unable to say exactly what is meant by the word मुग in ‘मुक्तामुग’ as मुग does not appear to be a Sanskrit word. In the Canarese language a nose-ornament is called ‘मुगुवट्ट’ where मुगु means ‘nose’ but it is difficult to connect मुगु with मुग in ‘मुक्तामुग.’ Perhaps मुग may mean a sand or a grain (Marathi मूग or Sanskrit मुद्ग) but this interpretation of the word needs some authority in its support. Whatever be the interpretation of the word मुग, the verse clearly states that the nose-ornament offered to the goddess consisted of a jewel and some pearls. In the early references to the nose-ornament recorded in this paper we have only a pearl but no jewel or *ratna*.

2. *Bam Hallik Lectures*, Part I, Poona, 1929, p. 223.

3. It would be a useful study to collect and record with illustrations the different varieties of the nose-ornament now current in India and compare them with the nose-ornaments current in outside countries. Though such a study would be highly beneficial to the cultural history of Hindu India it would involve considerable expense and trouble in procuring reliable information.

(continued on the next page)

The *Amarakosa* of Amarasimha, one of the earliest Sanskrit lexicons composed before 8th century A.D. gives us a list of ornaments in the *manuṣyavarga*. This list includes such ornaments as *mukuta kirita, cūḍa-maṇi, tarala, patrapāśyā, karṇika, kuṇḍala, lambana, Uraṅgaṭṭrika hāra* etc., but this list makes no mention of any nose-ornament. This omission is quite significant and we may be justified in presuming that the nose-ornament was not current in the time of Amarasimha.

Before concluding this paper I shall show in a tabular statement the antiquity of the nose-ornament from A.D. 1000 onwards as proved in the foregoing paragraphs:—

No.	Date of Reference	Source of Reference	Manner of Reference
1	about A. D. 1080	Bilhaṇa	"नसाधनवित्तुमुक्तमुक्ताफलं"
2	Eleventh century	Lakṣmaṇa Deśika	"Nāḥ-āṅguri"
3	A. D. 1257	Jalhaṇa or Bhānu- paṇḍita	"नसाधनमौक्तिक" or नसाधनमौक्तिक
4	about A. D. 1250	Līlācaritra	"नार्की मोती"
5	A. D. 1303	Śārngadhara-paddhati	"नसाधनमुक्ताफल"
6	15th Century	Vallabhadeva	"नसाधने नवमौक्तिकं"
7	15th Century	Pāpayallaya Sūri's text of <i>Kṛṣṇakarṇā- myta</i>	"मौक्तिकं नसिकायाम्"
8	14th Century	Mural Paintings at Tiruvāmbadi shrine, Trivandrum	Picture of a music party of women, wearing nose-rings with pearls

tion with pertinent illustrations. I shall, however, record here some information sent to me from Assam by my friend Dr. B. Kakati of Gauhati. The nose-ornaments, worn at present by Assamese women are (1) *Nak phul* (nose-flower), (2) *Nak Cindā* (nose-moon) and *Nalak* or *Nalak* (nose-lotus). All of these ornaments are made of gold. *Nak phul* is made of fine gold wire, twisted and interwoven and looks like a small lotus bud. With the hook it is fastened into the hole of the nose bored through. *Nak Cindā* is made of fine gold wire and similarly put on. *Nalak* has a ring and a pendant and is put on like a *nath*. As Assamese literature does not go beyond the 15th century no literary references are available—so states Dr. Kakati in his letter of 31st October 1938. It is curious that no poet is found on these Assamese nose-ornaments.

9	16th Century	Mural Paintings in the Old Palace in the Travancore State	Figures of women wearing <i>nath</i> are represented in the paintings.
10	A. D. 1688	B. O. R. Institute Ms	Picture of goddess Sarasvati wearing a nose-ring with pearls.
11	A. D. 1611	<i>Bhāgavatapurāṇa</i> Ms at Jodhpur	Pictures of ladies wearing nose-rings with 3 pearls each
12	A. D. 1616-19	Edward Terry's <i>Travels in India</i>	Terry refers to nostrils pierced and nose-rings worn by ladies
13	A. D. 1678	Jayarāma Kavi	"नासामुक्ताफल" worn by the goddess Bhavānī on the Pratāpagad fort
14	c. A. D. 1760	<i>Samgraha-cūḍāmaṇi</i>	Musical <i>rāgas</i> called as "नासिकामुष्णी" and "नासासणि"
15	c. A. D. 1760	<i>Haṃsavilāsa</i> of Hamsamitthū	"नासाभूषा" with मौक्तिक - युगल and अरुणरत्न Of, नासाभूषा with अरुणरत्न and मुक्तायुग mentioned in the <i>Tripurasundari-Stotra</i>
16	A. D. 1642	Tavernier	Arabian women bore the septum of the nose for admitting the ring
17	A. D. 1704	Edward Moor	"nath" worn by Canarese ladies
18	A. D. 1832	<i>Qanoon-e-Islam</i>	<i>Nath</i> , <i>Boolaq</i> , <i>Nuthnee</i> "nose-jewelled" damsels, (with illustrations)

P. S.— Since this article was composed the following additional information about the nose-ornament has been received:—

(1) Dr. B. Kakati writes under date 14-12-1938— "Regarding your query about Assamese nose-ornaments as represented in painting and sculpture, a competent Assamese scholar informs me that there is no nose-ornament traceable in existing painting and sculpture. I informed you already there is no reference to it in existing literature which dates from the 16th century. This would perhaps lend weight to your theory that nose-ornaments were introduced by the Moslems. Assam was never a Moslem province."

(2) Mr. G. N. Shrigondekar of the Bhandarkar Institute has kindly drawn my attention to the following verse quoted anonymously by the late Mr. Visnushastri Chiplunkar in his *Nibandhamālā* (Vide p. 51 of the collection of the *Subhāṣitas* in the *Nibandhamālā*, published by Chitrashala Press, Poona, 1926).

“ इन्दोवराह्याः स्फुटविद्रुमौष्ठयाः सङ्केतमुद्दिश्य वने चरन्त्याः ।
चौराः स्वयस्तामरणानि ह्रस्वा नाम्नामर्णि नापहरन्ति चित्रम् ॥ १५७ ॥ ”

The above verse occurs in the *Subhāṣitaratna-bhāṣṇāgāra* (N. S. Press, 1886) p. 314, verse 84, but here also the name of the author is not recorded.

(3) I am thankful to Rao Bahadur K. V. Rangaswami Aiyangar, M. A. for the following remarks dated 22-12-1938 on the nose-ornaments in South India :— “ Three nose-ornaments are in use in South India. One is a screw inserted on the side of the nostril in a hole bored for the purpose. Its name is *Mookku-Kutty*, i. e. nose-peg. Ladies wear it on both sides of the nose and usually there is a precious stone embedded in the centre of the screw. It is obligatory for married women and virgins to wear at least one of these. *Bulak* and *Nattu* are two ornaments, not now in fashion. As their names denote, they were borrowed from North India.

Very curiously in lithic figures in temples these ornaments are not traceable, probably because of the difficulty of representing them in stone. But I have noticed the screw, in mural paintings in Travancore. I am disposed to regard its wearing as a fairly old custom. ”

(4) Anantabhaṭṭa, author of *Campūbhārata* is reported to have “ lived about 1500 A. D. ” His sister's son was Somanātha, the author of *Vyāsayogicaritacampū*. Somanātha was contemporary of king Acyutadevarāya of Vijayanagar and must have lived about 1535 A. D. (Vide p. 285 of M. Krishnamachariar's *History of Classical Sans. Lit.* 1938 and B. Venkobarao's Edition of the *Vyāsayogicaritacampū* (Bangalore) Introduction, pp. iv-ix.) Acyutadevarāya ruled from A. D. 1486-1542.

Anantabhaṭṭa in verse 89 of 2nd *Stabaka* of his *Campūbhārata* (Page 80 of N. S. Press, Edition, 1903) puts a nose-ornament on the nose of Draupadī and describes its beauty as follows :—

“ अविनाशिकाशिक्षरमाकलितं नवमौक्तिकं मरपतेर्दुर्दितुः ।
सुशुभे मुक्ताम्बुदहमप्यचरस्मितहंसिकाजनितमण्डनित ॥ ८९ ॥ ”

The pearl on the tip of Draupadī's nose looked as if it were an egg laid in the lotus of her face by the female swan viz. the smile on her face.

Anantabhatṭa hardly dreamt of the anachronism involved in the reference!

(5) Prof. R. D. Laddu of the S. P. College, Poona, has kindly drawn my attention to the following reference to nose-ornament (नकफुली) occurring on p. 191 of *Dholā-Mārūrā Dūhā* edited by Ram Singh and others and published by the Nagari Pracharini Sabha, Benares, 1935:—

Dūhā Nos. 571, 572 read as follows—

“सुंदरी चोरे संग्रही, सब लीया सिंगार ।”

नक-फुली लीधी नहीं, कहि सनि कवण बिचार ॥ ५३१ ॥”

[Compare the above *Dūhā* with the anonymous verse quoted above which reads:—

“इन्द्रीवाराह्याः स्फुटविद्रुमौष्टयाः सङ्केतसुरिह्य वने चरन्त्याः ।

चौराः समस्वाभरणानि हृत्वा नासाग्रिणि नापहरन्ति चित्रम् ॥ ”]

“अहर-रंग रत्नद हुवइ, सुख काजक मसि-ब्रज ।

जौन्यठ गुंवाहक भछइ, तेण न हुकड मज ॥ ५३२ ॥”

According to the Editors the *D. M. Dūhā* was composed between Samvat 1000 and 1618, i. e. between A. D. 944 and 1562. It may be earlier than Samvat 1450 i. e. A. D. 1394 (Vide *Prastāvanā* of the work, p. 10). The upper limit of A. D. 944 fixed by the Editors is the date of the hero of the poem viz. Dholā. There is no evidence to prove that the work is contemporary. This reference to nose-ornament can be easily assigned to the period, 1000 A. D. to 1394 and hence it does not go against the theory of the foreign importation of the nose-ornament after the advent of the Muhammedans.

13. Two Religious Poems (in Marathi and Sanskrit) on the Hindu Nose-ornaments *

In my studies¹ of the Nose-ornament of the Hindus so far published I have tried to establish the following points :—

- (1) The nose-ornament called *nath* could not be traced in any historical source earlier than A. D. 1000.
- (2) This nose-ornament is possibly a foreign importation into Indian culture but its foreign source or genesis has not to my knowledge been brought to light on documentary evidence by any scholar.
- (3) This nose-ornament, though foreign to Indian culture, has now become sacrosanct to such an extent that it forms part of the costume of gods and goddesses in Hindu pantheon.

In view of these conclusions already suggested by me I was in search of some texts dealing with the Nose-ornament but having a religious import. It has already been proved that the use of the nose-ornament by our women-folk has been getting more and more popular during the last 1000 years though latterly owing to modern education its use has slackened a little in certain provinces. I have found two poems in which the nose-ornament is the central theme though it is used for religious instruction in a poetic way. One of these poems is a song in Marathi by a Deccani saint of the early 17th century while the other poem consists of 25 Sanskrit stanzas on the nose-ornament of a goddess by a possibly South Indian writer, who was obviously a devotee of this goddess. I am unable to fix the chronology of this Sanskrit poem, though its author gives some particulars about himself and his ancestors. These poems show in an admirable manner the importance that came to be attached to this late importation into Indian-female costume and the perfect innocence of the writers regarding its foreign origin.

The Marathi poem on the nose-ornament is a *padā* or song by Keśavasyāmi who was living in Śaka 1550 = A. D. 1528 according to Mr.

* Indian Historical Quarterly Vol. XXVII, pp. 506-511.

1. These studies are:— (1) Antiquity of the Hindu Nose-ornament called *Nath*, *Annals* (B. O. R. Institute) XIX, pp. 318-334 and (2) References to Nose-ornament in some works ascribed to Śaṁkaraśāstrya etc. — *B. I. S. Mandal Quarterly*, Poona, 1940, Vol. XXI, pp. 1-2.

Vaman Daji Oka¹, who has edited Keśavasvāmī's *Padas* numbering no less than 473. Mr. Oka records the following *pada* on page 266 of his edition of Keśavasvāmī's songs :—

“ माझे नाडीचे बरवे मोती वो ! ।
 वरी फाकती निर्मळ ज्योती वो ! ॥ भुवपद ॥
 शुद्ध सुवर्ण गुंफुनी सलिला ।
 मुर्खी मुखाचा दावीत सोहळा ॥ माझे० ॥ १ ॥
 परम सुंदर जे बतिहाळाचे ।
 नित्य नूतन परी बहुकालाचे ॥ माझे० ॥ २ ॥
 बोध माणीक स्नावरी शोभते ।
 उंची पावुनी खालते लोंबते ॥ माझे० ॥ ३ ॥
 मुखवेलिण्यामाजी लेणे वो ।
 गुरुवल्लभ मोहिला जेणे वो ॥ माझे० ॥ ४ ॥
 प्राप्ती उदयी केशव लेवसे ।
 वरी सद्गुरु सुंदर देखे ॥ माझे० ॥ ५ ॥ ”

In this *pada* the poet has used the metaphor of the nose-ornament for bringing home to the readers the beauties of spiritual instruction and understanding acquired by a devotee through sincere devotion to his preceptor. Here the nose-ornament consists of a pearl (*moti*) and a ruby (*māṇik*) set in pure gold. It is described as one of the chief ornaments of a lady. The close spiritual intimacy between a devotee and his *guru* is here depicted as that existing between a husband and his beloved wife. The poet has sustained the metaphor of the nose-ornament throughout the song. As a lady adorned with fine ornaments appearing before her loving husband is sure to receive his kiss, even so a loving devotee who has been adorned with spiritual understanding through his *guru* becomes capable of receiving spiritual favours from this *guru*, given but the complete self-abandonment of the devotee towards his *guru*. This appears to be the substance of the above song.

Whether other Indian vernacular literature contains any poem on the nose-ornament I cannot say, but I record below a Sanskrit poem which is entirely devoted to the nose-pearl or *nāsāmuktika* of the goddess *Goda*.

1. Vide pp. 143-200 of *Keśavasvāgraha* 13. A collection of Marāṭhī *Padas* by various Marāṭhī Poets, Part I by V. D. Oka. N. S. Press, Bombay, 1894. Mr. Oka states that Keśava was a Saint who hailed from Bhāgānagar (= Hyderabad, Deccan). His *guru*'s name was Kāśirāja Śaśmī. He is the author of *Bhāgānī Caritra* in Oṃ metre and several other *pades* and *abhaṅgas*. He was living in Śaka 1300. It is not known when he died. His *Samādhi* is at Gulburga. The Marāṭhī poet Moropant refers to him in his work *Sanmapimāṇā*.

Towards the end of the poem the poet gives us some information about himself. He calls himself "श्रीवेङ्कटेश कवि", son of "श्रीरामानुजदेशिक" and grandson of "शेषाद्विद्वन्मणि". The title of the poem is "नासामौक्तिक पञ्चविंशति." In the Colophon the name of the author is given as "श्रीवेङ्कट-निवासदास," son of "रामानुजगुरुवर" and grandson of "शेषाचलाचार्य," an ornament of the "आत्रेय गोत्र." These particulars may enable us to identify this author but this work must be left to the students of South Indian history.

The following text of the poem is based on the only manuscript available in the Govt. Oriental Manuscript Library, Madras. This Ms is R. No. 3872.

" ॥ नासामौक्तिकपञ्चविंशतिः ॥

पद्माद्वाकरस्य पावनकरामशोदिकासोन्मुखे
निर्यं पट्पदपीतचारुविभवे लक्ष्मीनिवासस्थले ।

गोदाया वदनाम्बुजे निवसतो हंसस्य लीलां भयन्
नासामौक्तिकमातनोतु भवतां नानाविधां सम्पदम् ॥ १ ॥

अध्यावाद्भृत्यप्रदे सुमनसां सम्मण्डलीसेविते
पङ्केष्टपटलीरुचीविजुवनोच्चण्डोलसम्मण्डले ।

गोदावस्त्रनिशाकरेऽनुकुरुते यद्गोहिणीविभ्रमे
नासामौक्तिकमातनोतु भवतां नानाविधां सम्पदम् ॥ २ ॥

मुक्ताक्षसललन्तिकातरलसरस्वातीपथे झूलता-
व्याजाभ्राजिपरीवृते रदपटीसन्ध्ये मिषत्तारके ।

गोदावक्त्रवभस्थले कलयते शंकां दशार्कस्य य-
नासामौक्तिकमातनोतु भवतां नानाविधां सम्पदम् ॥ ३ ॥

चक्षुर्नीलसरोरुदे परिलसद्भूषणवले रङ्गिणी
देव्या दन्तविलाहारे मृदुहसयाजोबलद्वीचिके ।

हंसाधिष्ठितसङ्घिषौ विससरो ज्ञातं मुखाख्ये हृदे
नासामौक्तिकमातनोतु भवतां नानाविधां सम्पदम् ॥ ४ ॥

सीमन्ताङ्घ्र्यकान्तिपूरमिपतकुक्ष्योपमाया भवे-
देव्या रत्नललन्तिकामुखसरसंस्पर्शन्ती रुचा ।

तस्याः फेनवितानमिष्यनुदिनं सन्तर्कितं यौक्तिकै-
नासामौक्तिकमातनोतु भवतां नानाविधां सम्पदम् ॥ ५ ॥

सन्धानाचलमौक्तिकं तिलकं रत्ना कटाक्षात्मया
नाथे मन्दहसामृतार्थमधुना बन्दादरे मज्जति ।

मातुर्वक्त्रपयोनिधौ वितनुते यद्बुद्बुदस्याकृतिं
नासामौक्तिकमातनोतु भवतां नानाविधां सम्पदम् ॥ ६ ॥

कान्त्या यक्त्रनिशाकरोण विजितः पूर्णेन्दुरेव स्वयं
लज्जासंकुचितारमको वितनुते सेव्यो (वा) रदामन्वहम् ।
इत्थं सज्जनयन्मतिं हृदि सतां देव्या रमाधीशितु-
नासामौक्तिकमातनोतु भवतां नानाविधां सम्पदम् ॥ ७ ॥

✓ गोदावास्ति लकास्थपन्नविततेर्भूयुग्मशाखाजपो
भ्रान्त्या किसलयोद्भवजालबालान्तरे ।
नासावीरुष आदधत्सु मनमद्वन्द्वेन सञ्जायतां
नासामौक्तिकमातनोतु भवतां नानाविधां सम्पदम् ॥ ८ ॥

देव्यास्तुन्दरमन्दहासपयसि भ्रूकल्पवल्लीवृते
रङ्गेन्द्राननपूर्णचन्द्रविमलाद्योकाद्विबुद्धिं गते ।
श्वेतद्वीपधियं मुक्ताभिधयः पायोनिधावाधयन्
नासामौक्तिकमातनोतु भवतां नानाविधां सम्पदम् ॥ ९ ॥

गोदाया मुखपङ्कजातनिलधाजाता निजा भामिनी
वाणी त्रित्यमितीव खिद्यमनसा संप्रेक्षिता वेधसा ।
शंसन्ती तदुदीरितं वसति किं हंसीति शङ्को सूचन्
नासामौक्तिकमातनोतु भवतां नानाविधां सम्पदम् ॥ १० ॥

कान्त्याऽमोदयचोभरन्दमहसा देव्या मुखाभोरुहा
पाथोजं विजितं सितं प्रतिदिनं प्राप्नुं पुनस्तान्गुणान् ।
तेनासक्तिमुपैति निश्चलतरामित्यादवचो धियं
नासामौक्तिकमातनोतु भवतां नानाविधां सम्पदम् ॥ ११ ॥

स्वीयाभाभरकौमुदीपरिमलहस्ताम्बुजाताम्बराद्
सीमन्ताभिधसंघयसा सह कचध्वान्तं पराकुर्वतः ।
भासस्वादमृतोदधेरुदयतश्चन्द्रस्य दोषां भजन्
नासामौक्तिकमातनोतु भवतां नानाविधां सम्पदम् ॥ १२ ॥

नासाधंशकतोद्गन्तरभवे मुक्ताफलानां गणे
सत्पूर्वं ... सुविमर्शं बभूव तरसा नीरञ्जतामिरातम् ।
तद्वप्राञ्जमलं करोति सततं देव्या इति व्याहृतं
नासामौक्तिकमातनोतु भवतां नानाविधां सम्पदम् ॥ १३ ॥

✓ जातश्चास्ललाटचन्द्रशकले नासाप्रणाक्यन्तरा
मन्दं मन्दमयो गलजवसुधाबिन्दुनिरुद्धोऽभवत् ।
देव्या ओष्ठतटाद्वितीव मतिमत्संदोहसंदेहदं
नासामौक्तिकमातनोतु भवतां नानाविधां सम्पदम् ॥ १४ ॥

मातुर्मन्दहसच्छटाच्छलसत्पाशान्वितस्य स्मरो
नासारन्ध्रमिरुदमूर्तिरसुवच्छासानिले सौरभम् ।

तल्लोभेन मनोमृगः किल हरेरायात इत्युहितं
नासामौक्तिकमातनोतु भवतां नानाविधां सम्पदम् ॥ १५ ॥

✓ नासाकुन्दलताश्रयो नु कवरी कालिन्दि कृष्णस्य किं
कस्तूरीतिलकच्छलस्य सुहृदा श्रीमोत्करं सुष्णतः ।

तन्मार्गे गलितः करादध इति प्राज्ञैर्नैर्ज्ञापितं
नासामौक्तिकमातनोतु भवतां नानाविधां सम्पदम् ॥ १६ ॥

✓ गोदाया मुखपङ्कजे निवसति श्रीरङ्गनाथेऽन्वहं
साकाङ्क्षं तिलकच्छलेन पदयोस्तेषां विभोराचरन् ।

शेषः कुण्डलितः किमित्यवष्टुतं धीमत्समूहैरनुभवं
नासामौक्तिकमातनोतु भवतां नानाविधां सम्पदम् ॥ १७ ॥

✓ कुण्डलोऽस्वास्तिलकच्छलो मुखगृहे नासाक्यनिधेयिका-
माश्रयाशु ललन्तिकाभिषलसद्यन्त्रस्थमभाति यत् ।

पाणेश्चबनीतमेव गलितं भातीति संभावितं
नासामौक्तिकमातनोतु भवतां नानाविधां सम्पदम् ॥ १८ ॥

गोदाया वदन् विधुं कुतकयामोदस्य सन्तानकं
मत्स्या लोकहिरस्ततापनिवहं श्रीविष्णुचितोद्भवम् ।

भक्तं तस्य समागतो नु नुप इत्यापाद(य)लेपनं
नासामौक्तिकमातनोतु भवतां नानाविधां सम्पदम् ॥ १९ ॥

रज्ज्वरस्य मनो नु मूर्तिमदतिप्रेमाङ्कितं दूत्यतो
निर्गत्य प्रभुर्णव वक्रनिकटं संप्राप्य संप्रेषितम् ।

श्रवणद्वाराभिहास्त इत्यनुकुलं कल्पनं कलावित्कुले-
नासामौक्तिकमातनोतु भवतां नानाविधां सम्पदम् ॥ २० ॥

देव्याश्चारादधन्मण्डलसज्जबोत्खावितानोपमा
या वक्त्राम्बुहोऽन्वहं स्मितसुधा स्रोतस्विनी दृश्यते ।

तस्यास्सज्जनकः क्षमाभृदिदमित्यूतावहं धीमतां
नासामौक्तिकमातनोतु भवतां नानाविधां सम्पदम् ॥ २१ ॥

इन्दुर्मन्दहसं विशङ्क्य विमले ज्योत्स्नाविताने निजे
देव्या वक्त्रसरोरुहा हृतमिति प्राप्तस्तदन्वेषितम् ।

भास्ते तश्चिकटे किलेति कविभिर्निर्णयनाहर्णितं
नासामौक्तिकमातनोतु भवतां नानाविधां सम्पदम् ॥ २२ ॥

सूचीनोकविकस्वरं सुरभिलं क्षीतांशुतेजोऽमहं
देव्यास्तामरसं विचिन्त्य वदन् बीक्षामरन्दोत्करम् ।

पाणी यन्मिपतोऽत्र तिष्ठति सदेस्यालोचितं पण्डितै-
नांसामौक्तिकमातनोतु भवता नानाविधां सम्पदम् ॥ २३ ॥

देव्या आससमीरणोद्दि ... शुभाऽमोदाकया पञ्चगः
कश्चिकुण्डलिनदशशाङ्कसखि ... निश्चलम् ।

एवं सा चिरमावितं मुमतिभिर्विद्वद्भिरुत्तमं
नासामौक्तिकमातनोतु भवता नानाविधां सम्पदम् ॥ २४ ॥

गोदावक्त्रपयःपयोनिधितटे नस्वा [नासा ?] मिषाद्युक्तिका
कान्त्या सा सुभगैरतीव कवरीकादम्बिनी पूजिते ।

मुक्तारत्नमस्तु किं निवति मुहुः प्रेक्षावदुत्प्रेक्षितं
नासामौक्तिकमातनोतु भवता नानाविधां सम्पदम् ॥ २५ ॥

श्रीरामानुजदेशिकस्य तनयः शेषादिविद्वन्मणेः

पौत्रो यामकुतेह भक्तिभिभूतः श्रीवेङ्कटेशः कविः ।

नासामौक्तिकपञ्चविंशतिमिमां नित्यक्षपन् मानवो

गोदापादसरोजयुग्मविषयां भक्तिं भजेत्पावनीम् ॥

इति श्रीमद्वाग्नेयगोत्रभूषणमाणशेषाचलाचार्य-पौत्रेण

श्रीरामानुजगुरुवरमुनुना श्रीवेङ्कटनिवासदासेन विरचिता

श्रीगोदानासामौक्तिकपञ्चविंशतिः सम्पूर्णा ।

गोदागुणरत्नकोशे नासामौक्तिकविषये श्लोकद्वयम् ।

नासामजीरोहिणीं ते यतो वदन् वन्द्यमाः ।

भजत्यतो वृषक्षैव जहाति शठजित्पुते ॥

मुखकान्तिवतरङ्गिण्या वहन्त्या जीवनं मम ।

सङ्के नासातटीसकं संकते नासिकामणिम् ॥

॥ शुभमस्तु ॥

14. References to Nose-ornament in some works ascribed to Śaṃkarācārya and their effect on the Authorship and Chronology of these Works*

The Theosophical Publishing House, Adyar, published in 1937 an edition of the *Saundaryalahari*¹ of Śrī-Śaṃkara-Bhagavatpāda. The Editors describe this work as a Poem, (i) "displaying the finest touches of poetical fancy, (ii) a Stotra, Hymn in praise of the Goddess Tripura Sundarī, (iii) a series of Mantras, mystic formulæ, to be used by the Upāsaka along with the corresponding Yantras, Diagrams, wherein the Devī is to be conceived as abiding, and (iv) an exposition of the Āgamas and Tantras bearing on the worship of the Supreme Being in its aspect of the Śakti, Creative Energy, known as the Śrī-vidyā, embodying the underlying principles of Vaidika Dharma and as such having the sanction of the Vedas."² Further about the authorship and date of the work the Editors make the following remarks:—

(1) "Śrī-Śaṃkara-Bhagavatpāda is accredited as the author of the *Saundaryalahari*³ by Lakṣmīdhara, Bhāskararāya, Kaivalyāśrama, Kāmeśvarasūri, Acyutānanda and a host of other commentators⁴ of the work."

* D. I. S. Mandal Quarterly Vol. XXI, pp. 1-8.

1. Edited with English Trans. Commentary, Diagrams and an Appendix on Prayoga by Pt. S. S. Śāstri and T. R. Śrinivāsa Ayyangar.

2. Intro. p. V.

3. Ibid p. ix—"Vallabhadra, who is assigned to the fifteenth Century A. D. in his *Subhāṣitāvalī* quotes the 7th Stanza of this work ascribing its authorship to Śrī Śaṃkara-Bhagavatpāda."

4. Vide Aufrecht: *Catal. Catalogorum. Part I.* p. 48- Commentaries on आनन्दलहरी or सौन्दर्यलहरी adduced to Śakti by Śaṃkarācārya:—

(1) विद्वन्मनोरमा, (2) विष्णुपञ्ची, (3) by अण्णवदीक्षित, (4) by कविगण, (5) मञ्जुमायिणी by कुण्डाचार्य, (6) by केशवभट्ट, (7) सौम्यायवर्धिनी by केवलाश्रम, (8) तत्त्वदीपिका by गङ्गाधर, (9) by गङ्गाधर, (10) by गोपीराम, (11) आनन्दलहरीतरो by गौरी-कान्त सार्वभौम, (12) by जगदीश, (13) by जगन्नाथ पञ्चानन, (14) by नरसिंह, (15) मायापदीपिका by ब्रह्मानन्द, (16) by मल्लभट्ट, (17) by महादेव विद्यावागीश, (18) by माधव वैद्य, (19) by रामचन्द्र, (20) by रामभट्ट, (21) by रामानन्दतीर्थ, (22) by लक्ष्मीधर देशिक, (23) by विश्वधर, (24) by श्रीकान्तभट्ट, Part II p. 9—(25) by

{ Continued on next page }

(2) "The author of the gloss *Sudhāvidyotini* ascribes it to his own father Pravarasena, the son of Dramiḍa, a king of the Dramiḍa Country, and says that on the strength of the information directly obtained from his father he wrote the said gloss."

(3) "There are others who say that Śiva himself is the author of the Stotra."

(4) And yet others who maintain that it had its origin in the teeth of Lalitā, the Prime Śakti."

(5) "There is yet another tradition about the prime source of this work. The story goes that Śaṅkara Bhagavatpāda, who is considered to be Īśvara incarnate, paid a visit to Kailāsa clad in the robes of a mendicant and took the Mantra-Śāstra placed by the Devī on the throne of Īśvara. While he was about to leave Kailāsa along with the spoil, Nandikeśvara, who was on duty hard by, snatched the book from his hands. After grappling with him for a while the Ācārya succeeded in retaining a portion of the book which contained the first 41 stanzas of the *Saundaryalaharī* to which were added 59 more stanzas composed later on by him to complete the work."¹ The view of the Editors about the authorship of the work is clear in the following remarks²:—

"All these traditions apart any unsophisticated student of the Śrīvidyā after a thorough and close study of the literature bearing on it is bound to arrive at the conclusion that *this work of Śaṅkara* gives a faithful rendering of the views of his Parama Guru Śrī Gauḍapādācārya in the first 41 stanzas of this work for the delectation of the more advanced student, rounded off with a highly poetic adoration of the Devī in the

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शंकराचार्ये, (26) विस्तार चन्द्रिका by गोविंद, (27) by श्रीगङ्गादास, *Part III* p. 11 -- (28) पदार्थचन्द्रिका, (29) रहस्यप्रकाश by जगदीश तर्कालंकार (vide No. 12 above), (30) by पद्मानाथ दत्त (31) मुष्ठाविद्योतिनी by प्रवरसेन (?), (32) तत्त्वबोधिनी by महादेव, son of यादव (vide no. 17 above), (33) by मुकुटदास, son of रामकवि, (34) by रामचन्द्र शर्मन्, (35) मनोरमा by सहजानंदनाथ (See No. 1 above) and (36) हरिमक्तिमुषोदय by हरिनारायण.

The chronology of all these Commentators is worth investigation in view of the importance of the text they have commented upon.

1. Ibid, p. X.

2. Ibid, p. X, footnote—last nine lines.

latter portion." The Editors have greater belief in "the genuineness of Śaṅkara-Bhagavatpāda's authorship of this Stotra," "than of several other Stotras ascribed to him." ¹

About the date of the author of the *Saundaryalahari* the Editors observe ² :—

"Śaṅkara-bhagavatpāda to whom almost universally this work is attributed must have flourished in the *eighth Century A. D.*, an inference which is supported by the view of European scholars that Śrī Śaṅkarācārya, the author of the *Śaṅkara-mīmāṃsābhāṣya* flourished between A. D. 788 and 820." "We are, therefore, of opinion that this *Stotra* is the genuine work of Śrī-Śaṅkara Bhagavatpāda, who lived in the *eighth Century A. D.*" With the firm belief of the Editors in the authorship of the *Saundaryalahari*, which they regard as the genuine work of the celebrated Śaṅkarācārya, the pupil of Gaṇḍapādācārya, let us see if there exists in this poem itself any evidence which goes against this belief. ³ Verse 61 of this poem reads as follows :—

“ असौ नासावंशस्तुहिनगिरिदंशध्वजपट्टि
त्वदीयो नेदीयः फलदु फलमस्माकमुचितम् ।
बहुन्नतनुष्ठाः तिसिरतरनिश्वासद्विताः
समृद्धा यस्तासां बहिरपि च मुक्तामणिधरः ॥ ६१ ॥ ”

The Editors translate this verse as follows :—

"O Flag of the Staff (dynasty) of the snow-clapped Mountain may this the bamboo of thy nose, immediately bear us the cherished fruit.

1. Ibid, p. xi.

2. Ibid, p. xii.

3. J. N. Farquhar (p. 266 of *Outline of Religious Literature of India*, 1920) makes the following remarks about the *Saundaryalahari* :—

"The *Saundaryalahari* is a famous ode to the goddess in a hundred stanzas, of which Stanzas 1-41 are frequently published as a separate ode under the name *Anandalahari*. The whole is usually ascribed to Śaṅkarācārya but serious scholars regard the ascription a mistake. Lakṣmīdhara who belongs to the end of the 18th Century has a valuable Commentary on it. As he unhesitatingly accepts the authorship of Śaṅkara there must be a tradition of some age to that effect behind him. The work thus goes back to a fairly early date but it is not yet possible to be more definite."

The date "*end of the 18th Century*" for Lakṣmīdhara given by Farquhar is wrong as Lakṣmīdhara was contemporary of Kṛpadevarīya of Vijayanagar (A. D. 1609-1630) and was the greatest Sanskrit poet in the literary circle of this king (Vide p. 286 of *Vijayanagar Sixteenth-Century Commemorative Volume*, Dharwar, 1936.)

Bearing in its (hollow) interior pearls, kept in their places by thy very cool breath, it wears a pearl outside also, there being an abundance of them (pearls) therein." ¹

The Editors tell ² us: " Here is reference to the South Indian custom of boring a hole through the left side of the nose of women so as to attach an ornament with a pearl pendant."

The foregoing remarks of the Editors leave no doubt that they treat this verse, containing a reference to nose-ornament, as a genuine part of the *Saundaryalahari* which they say is a work of Śrī Śaṅkarācārya. I have now to invite their attention to my paper ³ on the Hindoo Nose-Ornament ⁴ in which I have brought forward sufficient evidence to prove that the nose-ornament makes its appearance in Indian history and culture about 1000 A. D. but not earlier. If the above reference to nose-ornament in the *Saundaryalahari* is a genuine one it will prove the existence of nose-ornament in India in the 8th Century A. D., if not earlier — a conclusion which is not warranted by any evidence regarding the nose-ornament explained by me in detail in my paper under reference. On the contrary I am inclined to hold the views that —

1. For the double meaning of the word *Vamśa* and its application in the present stanza see the remarks of the Editors on p. 193. " The fact that the Devi's nose wears as an ornament a pearl outside, is taken advantage of by the poet, who represents it as one of the pearls in the hollow of the bamboo-like nose cast by the exhaling breath of the Devi and forming an index as it were to the pearls inside."

2. *Ibid.*, p. 193.

3. *Vide Annals of the Bhandarkar Institute*, Vol. XIX pp. 313-332 " *Antiquity of the Hindu Nose-Ornament called Naṣā*."

4. I may point out the significant absence of nose-ornament in the following extract from a Jain Sanskrit work of " A. D. 7th Century " :— Verses 57 to 59 of Chapter XV of *Varāṅga Carita* of Jaṭśiṃhaṇandi (ed. by Dr. A. N. Upadhye, 1933, p. 193) read as follows:—

“ रत्नहागमवालं ब्रह्मपुष्पकटाङ्गदम् ।
मुक्तामलम्बुवृक्षाणि मातङ्गवलयमेलनः ॥ ५७ ॥
कटकान्यूरुडालानि केयूराः कर्णमुद्रिकाः ।
कर्णद्वारान् शिलावन्वानमस्तकाभरणानि च ॥ ५८ ॥
कण्ठिकवत्सदामानि रसनाः पादवेष्टकाः ॥
आलुष्टपाकुञ्च्य सर्वाणि चिक्षिपुर्विदिशो दिशः ॥ ५९ ॥ ”

This is a description of ladies of the *antahpura* mourning the loss of the prince Varāṅga and throwing away all their ornaments. The list of woman's ornaments recorded here is quite elaborate and if it includes earrings (कर्णमुद्रिकाः) the omission of नासामुक्ताफल of later times in this list is worth noting. According to Dr. Upadhye " Jaṭśiṃhaṇandi belonged possibly to

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- (1) the verse in the *Saundaryalahari* referring to nose-ornament is not a genuine part of the poem.
 or (2) if the Editors regard it as a genuine part of the poem the entire poem is not the work of Śrī Śaṅkarācārya and further,
 (8) it is a work composed sometime after 1000 A. D. by some author who may have borne the name Śaṅkara.

I would, therefore, request the Editors to examine their evidence about the authorship of the poem and the genuineness of the verse in the light of the view urged by me above to the effect that the work, *Saundaryalahari* is not the work of the great Indian philosopher of the 9th Century but a late production of some learned pandit with deep devotion to the Devī, the subject of the poem.

The reference to nose-ornament in the *Saundaryalahari* quoted above is analogous to the following late references¹ to it in other Sanskrit works:—

(1) *About A. D. 1080*—Bilhana in his *Vikramāṅkadeva-Carita* refers to नासावश and मुक्ताफल.

Verse 79—“नासावशविनिर्मुक्तमुक्ताफलसनागिना

भाति भालतलस्थेन बालचन्दनविन्दुना”

(2) *A. D. 1257*—Jalhana in his anthology *Sāktimuktāvalī*.

“बुद्धरीकमिवाभाति नासावशगमौक्तिकम्”

I have also pointed out that another work commonly ascribed to Śrī Śaṅkarācārya contains a reference² to the nose-ornament in verse 45:—

“महत्तामुरी कुरुष्व निरिजे नासाविभूषामिमाम्”

This work also is not regarded by scholars as a genuine work of the great philosopher and there is no reason why the *Saundaryalahari* also should not be treated likewise³ in view of its reference to nose-or-

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Karnāṭak.” In the *Pūrvapīṭhikā* of the *Dakṣaśmṛti-Carita* (IV Uccvāṁ—p. 29 of P. V. Kulkarni's Edn., Bombay, 1919) we have a list of woman's ornaments as follows:—

“मणि नूपुर मेखला कङ्कण कटक ताटकुहर शौभ कञ्जलं वनितायोग्य मण्डनजातं”

The *Pūrvapīṭhikā* is regarded by Dr. A. B. Keith as “no part of Daṇḍin's work” (*Sans. Lit.* p. 238.)

1. Vide p. 320 of *Annals*, XIX, Part IV (1930).

2. *Annals* XIX, p. 330—Reference from त्रिपुरसुन्दरीमानसपूजास्तोत्र

3. Dr. Belvalkar enumerates over 210 *Stotras* which he considers as “not genuine works of Śrī Śaṅkarācārya.” This number includes *Stotras* addressed to the consort of Śiva under names (1) *Devī* (2) *Triputra Sundarī* or *Sundarī* (3) *Bhavanī* (4) *Lalitā* (5) *Ambā* or *Ambikā* (6) *Bhāṭā*, (7) *Kālī*, or *Kālāṭā* (8) *Gaurī* or *Gīrījā* (9) *Śyāmā* or *Śyāmalā* and (10)

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nament. These two references to nose-ornament in two different works ascribed to Śaṅkarācārya should lead us to a regular search for references to nose-ornament in other works included in the Vani Vilas Edition of the Works of Śaṅkarācārya. Though I cannot undertake this inquiry at present I may record below some other references to nose-ornament in the works commonly ascribed to Śaṅkarācārya:—

In the *Mantramūṭyā-puṣpamālā-Stava*¹ the following verse 6 contains a reference to नासामौक्तिकः—

“ हंसैरप्यतिलोमनीधगमने दारावलीमुग्गन्तुं
हिन्दोलद्युतिदीरपूरिततरे हेमाङ्गवे कदम्बे ।
मन्त्रीरी मणिकुण्डले मुकुटमप्यर्धेन्दुचूडामणि
नासामौक्तिकमङ्गुलीयकटकी काञ्चीमणि स्वीकृत ॥ ६ ॥ ”

In the *Devī-Catuḥ-Śaṣṭyupacārāṇījā-Stotra*² the nose-ornament is referred to as “नासापुटे मौक्तिकम्” as will be seen from the following verse 20:—

“ धम्मिल्ले तव देवि हेमकुसुमान्वाधाय पालस्यले
सुकाराजिनिराजमानशिलकं नासापुटे मौक्तिकम् ।
मालमौक्तिकवालिकां च कुचयोः सर्वोद्गुलीर्षमिकाः
कटयां काञ्चनकङ्किणोडिनिदधे स्नातवत्सं धृती ॥ २० ॥ ”

In the *Yamunāṣṭaka*³ there is a reference to मौक्तिक as नासिकभूषण of goddess Yamunā in verse 7:—

“ करिवर्मौक्तिकनामिकभूषणनातवमकुतचन्दनलके
मुक्तकमलामलसौरभचन्दनलमन्मथभुवनलोचनिके ।
मणिमणकुण्डलोलपरिस्फुरदाकुलगण्डयुगामलके
जय यमुने जय भीतिनिवारिणि संकटनाशिनि पावय माम् ॥ ”

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Śiśū, Pārvatī, Hāṁsagī, Sahajā, Jāhānuṁkāl, Rājaraṣṭra. (Vids p. 229 of *Basu Mallik Lectures* Part I, 1929). About the work *Ānandalaṅkāra* Dr. Balyakars regards “ it as probably the genuine work of Śaṅkarācārya ” but he specifies this work as “ Consisting of 20 Stanzas in Śikharigī metre and honoured by over 10 Commentaries, one attributed to Śaṅkara himself ” (“ as printed in the Vani Vilas Edition Vol. 17, pp. 159-164 and to be distinguished from the *Soundaryalaharī* in 100 Stanzas. The authenticity of the work is not, however, absolutely certain. ”)

1. Vani Vilas Edition, Srirangam, Vol. 17, 2^o 3.

2. Vani Vilas Edn. Vol. 17, p. 229.

3. — Do. — Vol. 18, p. 99.

In the *Bhramarāmbāṣṭakam* ¹ we find a reference to *मुक्तामणी* on the tip of the nose of the goddess in verse 1 :—

‘‘ चाम्बलपाकुललोचनाञ्चितकुपाचन्द्राकंभूडामणि
चादस्मेरमुखी चराचरजगत्परक्षणी कल्पदाम् ।
चन्द्रचम्पकनासिकाप्रविलसन्मुक्तामणीरञ्जितौ ।
श्रीशैलस्थलवासिनी भगवती श्रीमातरं भावये ॥ १ ॥ ’’

If the verses containing a reference to *nose-ornament* quoted above form part of genuine works of Śaṅkara it would appear that the great Indian philosopher was a great devotee of not only the goddess but of her nose-ornament as well. It appears to me that all these works containing the references to nose-ornament are not the works of Śaṅkara and that they were composed after A. D. 1000. The following table will sum up the six references to nose-ornament in works ascribed to Śaṅkara and included in the Vani Vilas Edition of his works :—

No.	Work	Vani Vilas Edition	Manner of Reference
1	सौंदर्यलहरी	Vol. XVII, p. 140	‘‘ नागावंज ’’ and ‘‘ मुक्तामणि ’’
2	त्रिपुरसुंदरीमातसंपूजास्तोत्र	Vol. I, p. 197	‘‘ मौक्तिको ’’, ‘‘ नागाविभूषणम् ’’
3	सम्प्रमातृकापुष्पमालास्तव	Vol. XVII, p. 250	‘‘ नासामौक्तिकम् ’’
4	देवीचतुःषष्ट्युपचार	Vol. XVII, p. 223	‘‘ नागापुटे मौक्तिकम् ’’
5	यमुनाष्टकम्	Vol. XVIII, p. 99	‘‘ मौक्तिक नासिकभूषण ’’
6	भमराष्टकम्	Vol. XVIII, p. 119	‘‘ नासिकाप्रविलसन्मुक्तामणी ’’

Evidently all the works mentioned in the above table were composed after the nose-ornament had taken possession of the Hindu society and culture, not to say religion in view of the fact that in all the six cases recorded above the poet has described the nose-ornament in the nose of the goddess.

1. Vani Vilas Edn. Vol. 12, p. 119.

15. The Egyptian Nose-ring as described by E. W. Lane (A. D. 1833-1835) and its Biblical ancestry*

In 1939 I published a paper on the "Antiquity of Hindu Nose-Ornaments" (*Annals of B. O. R. Institute*, Vol. XIX, pp. 312-334) in which I tried to establish that this ornament is a foreign importation into India and that it was imported into India some time about A. D. 1000. Subsequently I noted some references to "nose-jewels" in the *Bible* and requested my friend Prof. R. T. S. Miller of Bombay to examine them closely. In 1942 Prof. Miller published the result of his examination of these and other references to nose-rings (Hebrew, *nezem*) in a paper on the "Nose-Ring in the Old Testament" (*New Indian Antiquary*, May 1942, pp. 25-30). Of the eleven passages examined by Prof. Miller, four use the word undoubtedly in the sense of "Nose-ring." These passages are:

- | | |
|------------------------------|-----------------------------|
| (1) <i>Genesis</i> xxiv. 47; | (3) <i>Isaiah</i> iii. 21; |
| (2) <i>Proverbs</i> xi. 22; | (4) <i>Ezekiel</i> xvi. 12. |

According to Prof. Miller these passages "do not all show a very favourable attitude to such ornaments" and indicate that it was a "foreign importation" among the Hebrews, who might have inherited this custom from the ancestors they had in common with other Semitic people."

Prof. Miller further observes that the "Bedawin have kept the custom of using nose-rings to the present day." In support of this statement he quotes Burton's *Pilgrimage to Mecca*, p. 376, where it is stated: The ornaments (of the Bedawin) are bracelets, collars, ear- and nose-rings of gold, silver or silver-gilt."

The *Bedouins* are a very ancient tribe. They are referred to as *Aamu* in one of the inscriptions in a tomb of Beni-Hasan (near Harmopolis) belonging to about 1900 B. C. A tomb of the Fifth Dynasty (c. 2560-2420 B. C.) furnishes evidence about the earliest contact between Egypt and Syria-Palestine. About 1950 B. C. an official of the name *Sinuhe* (from Egypt) fled to Southern Palestine and there settled among the Bedawins, who were called "plunderers" or "sand-dwellers" by the Egyptians.¹ I cannot say anything about the source of the nose-rings current in Palestine at the time when the section of *Genesis* containing a reference to nose-rings was compiled (about 850 B. C. as stated by Prof.

* *Journal of Kalinga Historical Research Society*, March 1947, Vol. I, pp. 281-282.

1. Vide chapter 9 on "Egypt and Israel" in *Legacy of Egypt* by E. B. K. Glanville Oxford, 1948, p. 219.

Miller). Whether the ancient Bedawins (Aamu) or the ancient Egyptians had among them the custom of wearing nose-rings prior to say about 850 B. C., is a problem on which we should expect some light from the Egyptologists. I want, however, to put on record the following evidence about the use of nose-ornaments by ladies in Egypt between A. D. 1838-1885 as recorded by Edward William Lane in his *Account of the Manners and Customs of the Modern Egyptians*, edited by Alexander Gardner London, 1895. Chapter XXI of this book deals with "Egyptian Female Ornaments" (pp. 561-572) some of which are described in detail. I note below the names of these ornaments as given by Lane:

I. ORNAMENTS USED BY LADIES OF MIDDLE ORDERS:

(1) Diamond *Kurs*; (2) Gold *Kurs*; (3) *Kussah*; (4) *Enebeh*; (5) *Shawâteh*; (6) *Reeshah*; (7) *Hital*; (8) *Kamarah*; (9) *Sâkiveh*; (10) *Ood es-saleeb*; (11) *Misht*; (12) *Halak* (ear-rings) of many kinds; (13) *Ekd* (necklace) of many kinds; (14) *Khatims* (finger-rings, *debbh* is a finger-ring without a stone); (15) *Asâwir* (bracelets); (16) Ornaments of the hair, *safa*, *bark* etc; (17) *Khulkhul* (Anklets); (18) *Hepab* (amulet).

II. ORNAMENTS USED BY LADIES OF LOWER ORDERS:

(1) *Halak* (ear-rings); (2) *Khizâm* or *Khuzâm* (nose-ring); (3) *Ekd* (necklace); (4) *Tok* (a ring for the neck); (5) Finger-rings; (6) *Asâwir* (bracelets); (7) Hair ornaments, *Okoos* etc.; (8) *Khulkhul* (anklets).

About the nose-rings Lane observes (Page 571) ¹:

"The *Khizâm*" or nose-ring commonly called "*Khuzâm*" is worn by a few of the women of the lower orders in Cairo and by many of those in the country towns and villages both of Upper and Lower Egypt. It is most commonly made of brass, is from an inch to a half in diameter; and has usually three or more coloured glass beads generally red and blue, attached to it. It is almost always passed through the right ala of the nose, and hangs partly before mouth, so that the wearer is obliged to hold it up with one hand when she puts anything into her mouth. It is sometimes of gold. This ornament is as ancient as the time of the patriarch Abraham* and is mentioned by Isaiah (iii. 21) and by Ezekiel (XIV. 12). To those who are unaccustomed to the sight of it, the nose-ring is certainly the reverse of an ornament."

The above extract about the nose-ring as a female ornament current in Egypt more than 100 years ago may be taken to be accurate as

1. On this page there is a wood-cut picture of the face of a woman wearing the nose-ring and on either side of the face are pictures of nose-rings with beads.

* See Genesis, XXIV, 47, where in our common version "ear-ring" is improperly put for "nose-ring."

Lane's book was characterized in his days as "the most remarkable description of a people ever written." In the Biographical Sketch¹ (pp. vii-ix) to this book the editor states that this book "remains to this day the standard authority on its subject."

In Lane's remark about the Egyptian nose-ring the following points are noteworthy :-

- (1) Use of the nose-ring among the ladies of the lower orders in Egypt.
- (2) Currency of the nose-ring among some of the ladies of lower orders of Cairo and among many ladies in the country towns and villages of Upper and Lower Egypt.

It would appear from the above observations that the nose-ring in Egypt must have had some previous history. If this supposition is correct we are curious to know this history as vouched by ancient² and mediaeval Egyptian records. Egypt seems to have been in contact with India long prior to A. D. 400. C. H. Roberts in his chapter on the *Greek Papyri in the Legacy of Egypt* (edited by Glanville, Oxford, 1913), p. 270, states that it is to a single papyrus of A. D. 359 that we owe the knowledge that the government was taking steps at that time to revive the trade between Egypt and India. In view of this early contact between Egypt and India it would have been easy for the nose-ring to migrate to India long before A. D. 1000, when it first appears in Indian literature. We must, therefore, investigate the exact source of the Indian nose-ornament and try to determine whether it was introduced into India by the Egyptians or by the Bedawins of Palestine, who have kept the custom of using nose-ring upto the present day as stated by Prof. Miller.

1. I note some points from this sketch : Edward William Lane, born at Hereford on 17th September, 1801—went to Egypt in 1818 to improve his health—studied Arabic language as also the people of Egypt—adopted native costume and was generally taken for a Turk—engaged two Professors to instruct him in Arabic and in Muslim religion and law—adopted Arabian life and manners—gained entire confidence of the Arabs—Lane wanted to make the Egyptians known to the world—returned to England in 1825 with his *Description of Egypt* complete—returned to Egypt in 1833 for revising his book, which was ultimately issued in 1836 in 2 Vols., illustrated with wood-cuts drawn by the author—great success of the book—two years later Lane brought out his translation of *Arabian Nights* and subsequently some other works—Lane died at Worthing, Sussex, on 10th August, 1876 in his 75th year—his grand-nephew S. Lane Poole completed the publication of Lane's *Lexicon* (1876-1890), a work of highest authority—Lane was made a D. Litt. of Leyden University and was a Civil List Pensioner of the British Government.

2. Vide p. 421 of *Cambridge Ancient History*, Vol. II (1926). In the remarks on Egyptian costume we find the women using brooch, sandals of wood and leather, ear-ring, neck-lace, ear-studs, armlets or bangles (used by men and women). There is no reference to any nose ornament in this description of Ancient Egyptian costume say before B. C. 1000. Ear-rings were probably introduced from Asia after the middle of XVIIIth Dynasty.

16. The Hindu Nose-ornament - Its Past and Present*

Every one knows Spenser's dictum " Decoration precedes dress ", as applied to mankind in general. Though love of ornaments is natural in man, its excess is sometimes attributed to Oriental people. Though our Aryan ancestors may not have been excessively fond of ornaments in remote antiquity, they may have developed this love when they settled in India and came into contact with other races and cultures. We find accordingly quite a big list of male and female ornaments mentioned by Bharata in his *Nāṭya-Śāstra*. In this list the Nose-ornament is conspicuously absent.

At present the nose-ornament of varied types and designs is current in all parts of India from the Himalayas to Cape Camorin among Hindu as well as non-Hindu ladies. I am, however, concerned here only with the history of the Hindu nose-ornament. In the present state of this problem, I am inclined to hold the view that the Hindu ladies, who had practically an ornament for every part of their bodies before 1000 A. D., picked up the nose-ornament from savage tribes among whom it appears to have been current, if we are to judge their past by their present customs. The anthropologists have already recorded evidence which shows that all savage tribes in Asia, Oceania, Australia, Africa and America have had the custom of boring not only the septum of the nose and putting pendants or rings through the hole, but of boring the sides of the nostrils and inserting nose-pins into them. In view of this evidence, it is reasonable to suppose that the Hindu ladies must have adopted the custom in imitation of the savages about 1000 A. D. Sea-faring nations into contact with wild tribes of the different parts of the world referred to above, may have introduced it into India.

Recently I discovered some references to nose-jewels in the English translation of the Old Testament of the Bible. I have asked a Biblical scholar to examine these and other references to the nose-ornament in the Bible and report if these references are genuine. In case their genuineness is supported by Hebrew, Greek and Latin translations of the Bible, we may be able to take the history of the nose-ornament backwards from 1000 A. D. to about 800 B. C. But even then the question will remain: " What is the genesis of nose-ornament and its history prior to 800 B. C. ? "

* *Ratnaditya, Bhopal, 1941, pp. 22-24.*

This question must be answered by students of proto-Indian history and anthropology. I can only say that the custom of boring the nose or any other part of the body is a savage one and needs to be abandoned by Hindu ladies. At any rate the *Nath* (नथ), with all its jewels and rubies, should be discarded by our women-folk, though it is wrongly regarded as a sign of married bliss. Its wearing is not supported by any text on Hindu Dharma-Sāstra from the earliest to the last. But custom lends enchantment to the face, and our orthodox sisters are not inclined to leave the *Nath* to the savage tribes; on the contrary, they make their husbands pay a heavy cost for this ornament which has got the halo of antiquity at least of the last 1000 years. Though our educated sisters are not much fond of this ornament, I find at least some of them wearing this ornament on some occasions in families where orthodoxy has not yet completely disappeared.

At present, the type of the nose-ornament differs with different provinces of India. But even in the 16th century, the *Ain-i-Akbari* mentions four varieties of nose-ornament viz. the *Besar*, *Nath*, *Phul* etc. This evidence shows the gradual evolution of the types of the nose-ornament on Indian soil in civilized society. Some time ago an article appeared in the *Illustrated Weekly Times* with photographs of ladies of the Chamba State wearing very complicated nose-ornaments with gold plates and chains hanging from the noses. One shudders to see this harness of the female nose, which hinders the beauty of the nose instead of enhancing it. But "Frailty, thy name is woman" says Shakespeare, and women are slaves of ornaments in a much greater degree than men. "*Kanaka*" and "*Kāntā*" are inseparably connected from remote antiquity and let us hope that education may be able to separate them at least so far as the nose-ornament is concerned.

The history of the nose-ornament so far revealed shows, in an admirable manner, how Hindu culture has acquired foreign elements through centuries and digested them thoroughly. Recently I have sent for publication the texts of two religious poems, one in Marathi and the other in Sanskrit, based on nose-ornament as their central theme. I have published another paper on references found in *Stotras*, the authorship of which is ascribed to Śrī Śaṅkarācārya, but which appear to me to be late works, with which this great Indian philosopher had nothing to do. In fact, I can say that any work containing references to the nose-ornament is later than 1000 A. D., as no literature—Jain, Buddhist or Brahmanical—prior

to 1000 A. D. contains any reference to nose-ornament. In the same manner, no sculpture or painting earlier than 1000 A. D. contains any representation of the nose-ornament at least in India.

The future of the nose-ornament is, of course, quite uncertain, and one cannot say whether the mass-mind of India can discard it at once like many other customs, which were once current, but became obsolete in course of centuries. Cleopatra's nose made history in classical times, and people wished it was a little bit shorter; but that was not to be. In the same manner, one cannot feel sure whether our women folk would discard their nose-ornament finally and change the course of Indian cultural history as a result of the labours of historians, which only excite the interest of the people for a short time and then get buried in the ponderous volumes on our book-shelves, as there is no law to control our present literature in so far as it affects our culture, and no dictator to weed out foreign elements from it, healthy or otherwise.

17. The Nose-Ring in the Old Testament*

By R. T. S. MILLAR, Bombay.

[In 1939 I published a paper on the "Antiquity of the Hindu Nose-ornament" in the *Annals of the Bhandarkar Institute* (Vol. XIX, pp. 313-334) in which I tried to prove that this ornament is a foreign importation into Indian culture. I further traced the history of this ornament in Indian sources from A. D. 1000 onwards but was unable to trace any references to it in Indian sources prior to A. D. 1000. In view of these findings I was curious to investigate the history of this ornament prior to A. D. 1000 in any source other than Indian and accordingly carried on a cursory perusal of the Bible. To my great surprise I found in the Bible some references to the nose-jewels. In this connection I had a discussion with my friend Prof. D. D. KOSAMBI, who advised me to consult some scholar competent to study all the references to the nose-ring in the Bible and to prepare a critical note on them for publication in the *New Indian Antiquary*. As a result of Prof. KOSAMBI's inquiry through Prof. JOHN MACLEAN of the Wilson College, Bombay, I was fortunately introduced to Prof. R. T. S. MILLAR of the same College who kindly agreed to my request and prepared the following interesting note on the "Nose-ring in the Old Testament". I take this opportunity of thanking all these friends for their willing co-operation in pursuing my inquiry about the antiquity of the Nose-ornament prior to A. D. 1000. Prof. MILLAR thinks that the custom of wearing the nose-ring might have come to the Hebrews from the ancestors they had in common with other Semitic peoples — P. K. GODE.]

The following does not attempt to be more than a note on the use of the Hebrew word *nezem* in the Old Testament or Hebrew Bible. The significance of this is that it indicates that nose-rings were in use among the people of the Hebrews several centuries before Christ.

The word *nezem* means an ornament in the shape of a ring, and this seems always to have been made of gold. The dictionary gives two meanings: "nose-ring" and "ear-ring", because in some places where it is used it is obviously attached to the nose, and in others it is certainly an ornament for the ears.

There are eleven passages in the Old Testament where the word is used :-

* *New Indian Antiquary*, May 1942, pp. 25-30.

Genesis 24, verses 22, 30, 47.

Genesis 35, verse 4.

Exodus 32, verses 2, 3.

Exodus 35, verse 22.

Judges 8, verses 24, 25, 26.

Isaiah 3, verse 21.

Ezekiel 16, verse 12.

Hosea 2, Verse 13.

Job 42, verse 11.

Proverbs 11, verse 22.

Proverbs 25, verse 12.

In two of the above passages there is a direct reference to ears. The first is Genesis 35, 4. The Hebrew is as follows :

w'ath hannōzāmim 'āsher b'e' oznēhem ;

which is translated in the Authorised Version of the Bible as

"all their earrings which were in their ears."

The Revised Version translates :

"the rings which were in their ears ;"

and Professor MOFFATT, in *A New Translation of the Bible*, as

"their amulets of ear-rings."

The other is Exodus 32, 2, 3.

"wayyōmer 'ā lāhem 'āharōn pāraqū nizmē hazzāhābh 'āsher
l'e' oznē n'shēkhēm b'nēkhēm ūbh'nothekhem"

"And Aaron said unto them

"Break off the golden earrings, which are in the ears of
your wives, of your sons, and of your daughters." (A. V.)

"... Break off the golden rings" (R. V.)

MOFFATT also translates *earrings*.

As the word *nazem* (plural *nōzāmim*) in these passages undoubtedly means an earring, the earlier translators seem to have attempted to read this meaning into the word in all cases where that was at all possible. The Septuagint (the Greek version of the Old Testament) translates in all cases by *emtion*, an earring. The Vulgate follows suit with *indares*, but finds difficulty in two passages, where it uses other words. These will be dealt with later. The Authorised Version (English, 1611) followed the Vulgate, translating by *earring* except in these two cases. The Revised Version (English, 1884) alters to *nose-ring* in a number of passages, and seems to give the correct rendering in most cases. This, with MOFFATT's

Translation, may be treated as the last word on the subject as far as translation is concerned.

Besides the passage dealt with above, there are several of the passages in question where there seems to be little doubt that earrings are referred to. These are :-

Judges 8, 24

ûth^{nû}-li ish nezem sh^ll^o ki-nizme zāhābh lāhem kī yishm^eellim hem "give me every man the earrings of his prey (for they had golden earrings, because they were Ishmaelites)" (A. V.)

The R. V. and MOFFATT also translate *earrings*.

Job 42, 11

"wayitt^{nû} lō ish nezem zāhābh ḥādh"

"every man gave him an earring of gold" (A. V.)

"every man gave him a ring of gold" (R. V.)

"a gold ring" (MOFFATT)

The chief reason for the assumption that *earring* is the correct translation in these passages is that the rings seem to be for wearing by men, and all the evidence shows that nose-rings were only worn by women.

Three of the passages just dealt with (Genesis 35, 4, Exodus, 32, 2, 3, and Judges 8, 24) have an interest of their own as indicating that the rings described were associated with heathen practices or heathen peoples. In the first passage Jacob's household is purified by putting away strange gods and divesting themselves of their earrings. In the second passage earrings are melted down to make the golden calf which the Israelites worshipped sinfully in the wilderness. In the third passage, earrings are taken from the defeated Ishmaelites. It was considered natural that they should have golden earrings, because they traded for gold and silver, which they brought from Egypt and Arabia. Pliny (*Natural History* xi, 50) refers to the wearing of earrings by men of the East. There is said to be no such custom among the Bedawin (the descendants of the Ishmaelites) to day. The earrings seem to have been regarded as amulets. (See MOFFATT's translation and PEAKE's *Commentary on the Bible*.)

There are three passages where the meaning of the word might be either "earring" or "nosering" These are :-

Exodus 35, 22

"wayyābhō'û hā'nāshīm al-hannāshīm kōl nēdhīb
lēbh bēbhī'û ḥāh wānezem w^eṭabba'ath w^ekhūmūz kol^eli zāhābh

"And they came, both men and women, as many as were willing hearted, and brought bracelets, and earrings, and rings, and tablets, all jewels of gold" (A. V.)

".....brooches and earrings and signet-rings and armlets, all jewels of gold" (R. V., which in the margin gives the alternative reading *nose-rings for earrings*).

MOFFATT translates earrings.

In this passage there is another word *hah*, here translated bracelets or brooches, which means usually a hook or ring put into the nose of animals such as the camel, and which may here mean nose-rings. It does not seem to be used for a human ornament elsewhere.

Proverbs 25, 12

"nezem zāhābh yaḥeli-khāthem mōkhiah hākhām al-ōzen shōmā'ath"

"As an earring of gold, and an ornament of fine gold, so is a wise reprover upon an obedient ear." (A. V.)

The Revised Version is the same, but gives the marginal alternative *nose-ring*.

"A golden earring, a necklace of rare gold, an apt word is like that." (MOFFATT)

Here the context seems to provide a case for taking the meaning as *earring*, though *nose-ring*, as in the last passage, has the support of the Revised version margin.

Hosea 2, 13

"ūphāqadhtī 'ālehā eth-yemē habb'ālīm 'asher taqtīr lāhem watta-'adh nizmāh w'helyāthāh"

"And I will visit upon her the days of Baalim, wherein she burned incense to them, and she decked herself with her earrings and her jewels" (A. V.)

The Revised Version again has *nose-rings* as an alternative reading in the margin.

".....decking herself with rings and jewels" (MOFFATT)

In this last passage there is again a reference to heathen practices, popular religious ideas required certain ornaments for holy days (compare the Koran, Sura 20 verse 61: on the day of ornament (i. e. the feast day be your meeting). There does not seem to be any evidence that nose-rings were regarded as amulets, but they may have been worn with other ornaments on holy days.

There remain four passages where the word *nezem* undoubtedly means nose-ring. In each of these the word is used along with the Hebrew word 'aph, which means nose. They are:

Genesis 24, 47, Proverbs 11, 22, Isaiah 3, 21, Ezekiel 16, 12, Genesis 24, 47.

"wā'āsim hannezem al-'appāh"

"I put the ear-ring upon her face" (A. V.)

"..... the ring on her nose" (R. V. and MOFFATT).

"suspendi in aures ad ornandam faciem eius" (Vulgate)

"kai perietheka aute ta enotia" (Septuagint)

Here the Septuagint, the Vulgate and the Authorised Version all continue to translate earring. They get out of the difficulty created by the presence of the word 'aph, by translating it *face*, which is possible in some contexts. But it is unlikely here, and in any case could hardly stand for *ear*.

Ezekiel 16, 12

"wā'tuēn nezem al-appākh wā'ghilim al-oznāyikh"

"I put a jewel on the forehead, and earrings in thine ears" (A. V.)
which also has *nose* as a marginal alternative for *forehead*.

"I put a ring upon thy nose, and earrings in thine ears" (R. V.)

MOFFATT is similar.

"ed dedi in aurem super os tuum" (Vulgate)

The prophet is here describing the beauty that God has bestowed on Jerusalem, who is depicted as a false woman who has made evil use of the beauty and ornaments that have been given her. There is no doubt at all that a nose-ring is the ornament referred to. Another word 'aghilim is used for earrings.

Isaiah 3, 21

"hattabbā'ōth w'nizmō hā'āph"

(The word preceding this is *halloḥāshim* which means *charms* or *amulets* and is translated by the Authorised Version as *earrings*).

"The rings, and nose jewels" (A. V. and R. V.)

"signet-rings and nose-rings" (MOFFATT)

"et annulos et gemmas in fronte pendentēs" (Vulgate)

Here the Vulgate departs from its use of the word *inaures*, and translates by the nondescript word *gemmas*. It uses *inaures* to translate *halloḥāshim* in the preceding verse. This is part of a catalogue of the ornaments worn by the proud women of Jerusalem, who Isaiah says will be made desolate for their pride and luxury.

Proverbs 11, 22

"*nezem zāhābh b'aph ḥazir ishshāh yāphā woṣārath tā'am* "

"As a jewel of gold in a swine's snout, so is a fair woman which is without discretion." (A. V. and R. V.)

The Revised Version gives *ring* in the margin as an alternative for *jewel*.

"a golden ring in the snout of a sow....." (MOFFATT)

"*circulus aureus in naribus suis*" (Vulgate)

"*enotion en rini huos*" (Septuagint)

Here the word is used humourously in a simile, but it must mean a nose-ring such as ladies wear, as it is in a nose, albeit a pig's nose. MOFFATT makes this clear by translating by the word *sow*. The Vulgate uses yet another word *circulus*, but the Septuagint sticks to *enotion*.

The passage in Genesis 24 tells us something more about the ring in question. In verse 22 it is described as—

"*nezem zāhābh beqa' mishqālo*" "a golden earring of half-a-shekel weight" (A. V.) "a golden ring" (R. V.) "a golden nose-ring weighing a quarter of an ounce" (MOFFATT). This ring was taken by Abraham's servant Eliezer to put on the nose of Rebecca, who was to become the wife of Isaac, Abraham's son.

The passages in which the word *nezem* undoubtedly means nose-ring do not all show a very favourable attitude to such ornament. This, and the places at which we find the word used, seem to indicate that the nose-ring was a foreign importation, or at any rate regarded as such from the fact that it was used by the heathen tribes with whom the Israelites were surrounded. Isaiah regards the use of nose-rings and other ornaments as symbolic of the pride of the women of Jerusalem, who are to be punished for that very fault and all their finery taken away. This prophecy was probably written about 735 B.C. and Isaiah was protesting against the state of affairs and in particular the luxury of Jerusalem at the beginning of the reign of Ahaz king of Judah. The prophecy of Ezekiel is later, probably at the time of the exile about 596 B.C. Here the nose-rings, with the crown and the earrings, are symbolical of the blessings which God has showered on Jerusalem. But Jerusalem has abused these bounties (verses 15 to 19) and they have been a snare to her; and as a punishment she will be carried away captive into Assyria.

The section of Genesis from which the first passage (Genesis 22) comes belongs to the so-called Jahwehistic narrative, the date of whose compilation must have been about 850 B.C. The reference to nose-rings must belong to this original writing of the story, or an even earlier tradi-

tion and not to the later period when the different parts of which the Pentateuch is made up were put together. It is thus earlier than the other passages just referred to and it is obvious that the giving of the nose-ring as a token is accepted as the natural thing. The story purports to belong to pre-Israelitish times, when the patriarchs were settling in Canaan and had not yet abandoned their nomadic existence. Their way of life may be said therefore to have been akin to that of the Bedawin, with whom they recognised their kinship in the story of the half-brothers Isaac and Ishmael. It is not surprising, therefore, to find that the Bedawin have kept the custom of using nose-rings to the present day. "The ornaments (of the Bedawin) are bracelets, collars, ear and nose-rings of gold, silver or silver-gilt." (BURTON, *Pilgrimage to Mecca*, page 376). The supposition is that as the Israelites became a settled people and their nobility grew more luxurious, the wearing of jewels was more and more confined to the rich, and was frowned upon by the stricter sort of religious people.

It does not look as if the origin of the wearing of the nose-ring is to be found among the Hebrews, but the custom might well have come to them from the ancestors they had in common with other Semitic peoples.

18. Studies in the History of Hindu Festivals — Some Notes on the History of Divālī Festival* (BETWEEN C. A. D. 50 AND 1945)

All festivals have a unifying influence in social and national life. Students of the cultural history of a nation must understand the genesis and development of these festivals and record their history with as much precision and detail as possible. The oldest living civilizations on this globe have contributed not a little to the growth of these festivals, which are a regular feature of national life. To whatever class of people these festivals may belong they have a peculiar human appeal. In India with its numerous religious beliefs we have quite a bewildering variety of religious and semi-religious festivals but unfortunately much of the writing¹ devoted to these festivals is of a descriptive type, in which no attempt is made to fathom the depths of available historical sources with a view to reconstructing any reliable history worth the name.

In 1916 one author who calls himself "Bgvell" published a book called *History of Aryan Festivals*² (अर्यांच्या सणाचा इतिहास) in Marathi. This

* Annals (B. O. B. Institute) Vol. XXVI, pp. 219-222.

1. The provincial *Gazetteers* of India contain much useful information about many of these festivals but it is of a descriptive type. The history of each festival ought to be studied in the form of monographs as a preliminary to an encyclopaedic history of Indian Festivals. At present our knowledge of the history of festivals is rather nebulous. We cannot say when a particular festival originated and how it developed through centuries of our cultural history. Mere descriptions of the present-day festivals, however enchanting, do not prove their antiquity as these descriptions are a mixture of legends and hear-say evidences with many regional variations, from which it is difficult to comprehend the origin and development of these festivals.

2. This book was published in Bombay. The Preface of the author is dated 2nd April 1916. This book appears to have enjoyed a wide popularity as will be seen from the *opinions* printed at the end of the volume. The author deals with such topics as — (1) Rise of Indian Astronomy, (2) Seasons, (3) Months, (4) *Adhikamāsa* (intercalary month), (5) Seven days of the week, (6) *Sampatara-phala*, (7) different *Sahas*, (8) Seasonal Festivals and Historical Festivals (pp. 16-17), (9) *Sampatara-Pratipadā*, (10) *Bhāmasavanti*, (11) *Dolotsava*, (12) *Gauri-Utsava*, (13) *Asvayya-Tīthi*, (14) *Paraturāma-Jayanti*, (15) *Nṛsiṃha-Jayanti*, (16) *Gaṅgotāra* or *Datāhara*, (17) *Vaṣa-Sācīrī*, (18) *Mahā Ekādāśī*, (19) History of *Cāturmasī*, (20) *Nāgapaścami*, (21) *Mangalā-Gaurī*, (22) *Śrāvaṇī*, (23) *Povati Paurṇimā*, (24) *Nārāṇī-Paurṇimā*, (25) *Śrī Kṛṣṇa-Jāyanti*, (26) *Pīthorī-Amāśyā*, (27) *Polā* or *Vṛjābhāṣa*, (28) *Haritālīkā*, (29) *Gaṇeśa-Caturthī*, (30) *Śrī-Paścami*, (31) *Jyēṣṭhā-Gaurī*, (32) *Vāmana-deśadāśī*, (33) *Ananta-Caturdāśī*, (34) *Mahā-laya-Paṭṭa*, (35) *Nacārātra-Mahotsava*, (36) *Vijayā-dāśami*, (37) *Bhāmālīkā*, (38) *Dīpāvalī-Mahotsava* (चनवयोदशी or चनतेरस, नरकचतुर्दशी, लक्ष्मीपूजन), (39) *Śaṭpratipadā*, (40) *Kāma-devītyā*, (41) *Tulsi-vikāṣa*, (42) *Dhātṛpūjāna*, (43) *Vaiṣṇava-Caturdāśī*, (44) *Tripartī-Paurṇimā*, (45) *Camph-paṭṭā*, (46) *Dattā-Jayanti*, (47) *Mahara-Sāhkrāmaṇa*, (48) *Vasānta-Paścami*, (49) *Rāṣa-Saptami*, (50) *Mahālakṣmī*, (51) *Phālguna-Utsava* or *Hoḥi*.

is perhaps the only book in Marathi which devotes no less than about 370 pages to the study of Hindu festivals but even here one fails to find any history as such of each festival which has governed the life of our ancestors for hundreds of years. This attempt is, however, praise-worthy as it is perhaps the only conscious effort to meet a long-felt want about the history of our festivals. In dealing with each festival the author records valuable information about its currency in different regions of India, the ritual connected with it and the present manner of its celebration. The remarks of the author on the historical background of each festival are suggestive but not comprehensive for want of fully documented study about its origin and development. The author tells us in his Preface that his book is not written for the learned reader. All the same we must thank him for this pioneer¹ attempt, which is sufficiently conscientious and learned within the limitations under which he had to work and thus provide a readable account of Hindu or Aryan festivals as they are observed in India in the different months of one Hindu year.

According to Rgvedi the Hindu festivals can be roughly classified² as follows:—

1. I must not fail to mention here a still earlier book on Hindu festivals. This is called "*Hindu Holidays*" by Balaji Sitaram Kothare, printed at the Times Press, Bombay, 1904, pages 100. The author contributed his articles on this subject to the *Times of India* in the years 1900 and 1901 and these have been presented in a book-form with the above title. About festivals the author rightly observes:—"The life of a nation is best depicted by the description given of its festivals, and the Hindus, being a civilised nation from remote antiquity have had their own holidays both to create and express joy. Hero-worship, religious devotion, social enjoyments, and the observance of particular rites and ceremonies with definite object in view such as preservation of women from widowhood, freedom from the guilt of committing heinous crimes, the preservation of children from death in infancy, the acquisition of wealth, the restoration of lost power, fortune or kingdom, the remembrance, worship or feeding of the departed spirits of ancestors have their characteristic holidays."—The book deals briefly with the account of the following Holidays:—(1) *Gudi Padra*, *Ramanavami*, (2) *Hanuman Jayanti*, (3) *Vata Purnima*, (4) *Ashadi Ekadashi*, (5) *Nag Panchami*, (6) *Cocoanut Day*, (7) *Janma and Gokul Ashtami*, (8) *Pinhoi Amavasia*, (9) *Ganesh Chaturthi*, (10) *Gauri*, (11) *Vaman Dwadashi*, (12) *Anant Chaturdashi*, (13) *Hindu anniversary Days*, (14) *Navaratra Festival*, (15) *Dussehra*, (16) *Kojagiri Purnima*, (17) *Dussehra*, (18) *Four Hindu Holidays*, (19) *Datta Jayanti*, (20) *Makara Sankranti*, (21) *Mahashivaratra*, (22) *Holi Festival*.

2. This classification is good enough so far as it goes. It is only after a thorough historical study of each festival is recorded that an accurate classification can be given. As regards the ritual and belief connected with some of the Hindu festivals see *Keys of Power* by J. Abbott (Methuen & Co., London, 1932). I note some points from this book about the *Dussehra*—*Dussehra*, 204-230; maidens wave *ari* at D. 68, 188; impression of hand made on cattle at D. 133; Oil applied to the body at D. 163; Lights waved before cattle at D. 184; Foot-prints drawn at D. 146; Worship of implements at D. 230; Manavadi days during D. 452; use of red water at D. 282; Seed drill dressed in garments of a woman at D. 337; Worship of Lakshmi on the threshing at D. 362; Pole of the threshing-floor out at D. 370; Grinding forbidden at D. 480.—It would be useful to study the history and chronology of these practices from datable sources, Sanskrit and non-Sanskrit.

(1) *Festivals originating from Ritus or Seasons* :—

संवत्सर प्रतिपदा, अक्षय्यपक्षतीथा, चातुर्मास आचणी, नारळी पौर्णिमा, विजयादशमी, दीपावली, घात्रीपूजन, मकरसंक्रांत, वसंतपंचमी, होळी व शिमगा.

(2) *Historical (Aitihasika) Festivals* :—

श्रीरामनवमी, परशुरामजयंती, दशहरा, कृष्णजन्माष्टमी, वामनद्वादशी ?

(3) *Śaiva Festivals* :—

त्रिपुरी पौर्णिमा, महाशिवरात्र.

(4) *Vaiṣṇava Festivals* :—

नृसिंहजयन्ती, महापूजादशी, अनंतचतुर्दशी, वैकुण्ठचतुर्दशी, दोळोत्सव.

(5) *Kauṭumbika Festivals* :—

वटसावित्री, मंगलागौरी, पिठोरी जमावास्या, हरितालिका, ऋषिपंचमी.

(6) *Śākta Festivals* :—

गौरी-उत्सव, ज्येष्ठगौरी, कलितारपंचमी, सरस्वती, देवी नवरात्र, चंपावष्टी (?)

(7) *Saura Festivals* :— रवसप्तमी.

(8) *Gāṇapatya Festivals* :— गणेशचतुर्थी.

For studying the regional variations in the celebration of different Hindu festivals one must get first-hand information about these festivals from the residents of the different regions, where these festivals are observed. In the absence of this information we can get some information about them in the Provincial Gazetteers, ¹ some of which were written in a scholarly manner and hence may serve as a useful starting point for a historical study of the different festivals as they show the currency or otherwise of these festivals in different regions, where some of the old traditions have been preserved. We must, however, go from

1. The *Bombay Gazetteer* contains the following references to Divāli holidays :— Vol. IX, pt. 1, 23; note 5, 54, 82, 119, 151, 170, 173, 175, 178, 303, 305, 306, 316, 336; Festival days among Bhillas, id, pp. 305-306; Fire-Worship on-id 337; Days for settling accounts by traders id, 82; Period best suited to subvert evil spirits, IX, pt. II, 145; Hindu New year considered an evil spirit time, id, 148; Buddhist Holidays XIV, 145; among Pāṇi Prathas, XVIII, pt. 1, 251-252; among Kunbis, id, 294-295.

The *Encyclopædia of Religion and Ethics* contains some references to Divāli (see IV, 607 a; *Ahīr*, I, 232b; 233 a; *Bhil*, II, 235; *Davars*, V 2a; *Dravidian*, V, 2a, 11a, 19ab; *Poeris*, V, 19b; *Sacrifice*, V, 14a.) — The description of *Dravidian Divāli* (V, 19ab) has the following features :—

- (1) Lights are used probably as a means of expelling evil spirits.
- (2) Sacrifice of goats and fowls before stones, painted red after bringing them from a neighbouring river-bed.
- (3) Dancing and feasting attended with lighted torches.
- (4) Cattle are decorated with colour and garlands and a figure of the cattle-god *Ba-lindra* is made and kept in the cow-shed.
- (5) Procession of the fiercest bull and the swiftest heifer through the village— Any lad who can snatch a garland from the bull or heifer is considered a fit match for the best girl in the neighbourhood.

the present to the past and thus try to study when and how the details of these festivals have originated and thus enriched the social, religious and cultural life of India.

In his article ¹ on *Divali-Folklore* Mr. B. A. Gupte observes:—
 "Holidays in all countries have their folklore, and the *Divali* of India is no exception. The greater the number of folk-tales, the higher the stage of development in the society, and the greater the interest we find attached to the evolution of the festivities." Mr. Gupte then records half a dozen different folk notions, of which No. V is as follows:—

"The fifth idea has a *historical* basis. It is that King Vikramāditya of Ujjain, a scion of the Gupta race was crowned on this day, the 16th of *Āśvin* and counted his era accordingly. This is thus a New year's day." From the multiplicity of accounts of the origin of *Divālī* Mr. Gupte discloses the following points:— (1) the change of the season, (2) the death of the rice-crop harvest, (3) the time of manuring the soil for the second crop, (4) the Sun reaching *Libra*, the Seventh sign of the Zodiac, (5) the coronation of Rāma, and (6) the selection of this coronation day for the conventional coronation and eramaking day of Vikramāditya, the last of the Guptas. In the *Plate of Divālī Drawings* (drawn by women from the 8th day of the 2nd half of *Āśvin* to *Divālī*) accompanying Mr. Gupte's article we find the following symbols:— (1) Temple ascribed to *Lakṣmī Nārāyaṇa*, (2) the Sun, (3) the Moon, (4) hanging lamps, (5) *Śaṅkha* Shell, (6) the mace, (7) the lotus, (8) the wheel, (9) the *Svastika*, (10) the *Śeṣa* or thousand-hooded cobra, (11) the cow's foot-prints, (12) sparrows, (13) the mango, (14) the bel (wood-apple) tree and (15) the foot-prints of *Lakṣmī*. According to Mr. Gupte "the presence of sparrows at harvest time, the position of the thrashing floor usually near a shady tree, and the incoming realization of the sale-proceeds (wealth) as expressed by the foot-prints are significant. This is perhaps the most primitive origin of the festival."

In the *Hobson-Jobson* (by Yule and Burnell, London, 1903, pp. 208-209) we get some foreign notices of *Divālī* from A. D. 1613 onwards. I reproduce here these notices with the remarks of the editors:—

Dewally, S. H. *diwall*, from Skt, *dīpa-ālikā*, 'a row of lamps' i. e. an illumination. An autumnal feast attributed to the celebration of various divinities, as of *Lakṣmī* and of *Bhadrī*, and also in honour of Krishna's slaying of the demon *Naraka*, and the release of 16000 maidens, his prisoners. It is held on the last two days of the dark half of the month of

1 *Indian Antiquary*, Vol. XXXII, pp. 227-229 (May 1903).

Āvin or *Āsan* and on the new moon and four following days of *Kārttika* i. e. usually some time in October. But there are variations of Calendar in different parts of India and feasts will not always coincide e.g. at the three Presidency towns nor will any curt expression define the dates. In Bengāl, the name *Divālī* is not used, it is *Kālī Pūjā*, the feast of that grim goddess, a midnight festival on the most moonless nights of the month, celebrated by illuminations and fireworks, on land and river, by feasting, carousing, gambling and sacrificing of goats, sheep and buffaloes.

A. D. 1613 — "Divaly"

— *Godinho de Eredia*, f. 38 v.

A. D. 1623 — "October the four and twentieth was the *Dawālī* or the feast of the Indian Gentiles"

— *P. Della Valle*, Hak Soc. ii, 206.

A. D. 1651 — "In the month of October eight days after the full moon there is a feast held in honour of Vistnou which is called *Dipāwālī*"

— *A. Rogerius*, *De Open-Deure*.

A. D. 1671 — "In October they begin their year with great feasting, Jollity, sending presents to all they have any busyness with, which time is called *Dually*"

— *Hedges Diary*, Hak. Soc. ii, ccciv.

A. D. 1673 — "The first New Moon in October is the Banyan's *Dually*"

Fryer, 110.

A. D. 1690 — "..... their Grand Festival Season called *Dually* Time"

Ovington, 401.

A. D. 1820 — "The *Devallee*, *Deepaullee* or Time of Lights takes place 20 days after the *Dussera* and lasts three days; during which there is feasting, illumination, and fireworks"

— *T. Coats* in *Tr. Lit. Soc. Bo.*, ii, 211.

A. D. 1843 — "Nov. 5 The *Diwall* happening to fall on this day, the whole river was bright with lamps.....Ever and anon some votary would offer up his prayers to *Lakshmi the Fortuna* and launch a tiny raft bearing a cluster of lamps into water,—then watch it with fixed and anxious gaze. If it floats on till the far distance hides it thrice happy he.....but if, caught in some wild eddy of the stream it disappears at once, so will the bark of his fortunes be engulfed in the whirl pool of adversity."

— *Dry Leaves from Young Egypt*, 84.

A. D. 1883 — "The *Diwall* is celebrated with splendid effect at Benares.....At the approach of nights small earthen lamps, fed with oil, are prepared by millions, and placed quite close together so as to mark

out every line of mansion, palace, temple, minaret and dome in streaks of fire" — *Monier Williams, Religious Thought and Life in India*, 182.

E. W. Hopkins in his article on *Hindu Festivals and Fasts* in the *Encyclopaedia of Religion and Ethics* 1912 (Vol. V, pp. 867-871) classifies Hindu festivals as follows :—

(i) *Ancient Festivals* :—

- (1) Moon-festival (seasonal).
- (2) ' Four-month celebration ' (seasonal).
- (3) Ceremony of First-fruits.
- (4) Soma-sacrifice.
- (5) Consecration Ceremony.
- (6) Horse-sacrifice.
- (7) Solstice-feast.
- (8) Twelve nights' Celebration.
- (9) Sacrifices at *Īrthās* by pilgrims.

(ii) *Modern Festivals* :— These festivals are new in effect, though old in general character.

(1) *Lamp Festival (Divālī)* — The rites in honour of one god have passed over to another without materially altering the celebration and sometimes even to-day the same celebration is held in honour of different gods. Thus the very pleasing *lamp-festival* in which, in autumn, lamps are lighted in every direction, floating lamps are set off down rivers etc., is celebrated by some as a festival in honour of Viṣṇu's wife, and by others in honour of Durgā, the wife of Śiva — Modern festivals have thrown off Brahmanism as far as possible, and are more clearly celebrations of the seasons, devoid of priestly ritual and self-sufficient.

(2) *Spring Festival of Northern India (Holt)* — Between the old and new there must have been a large number of special festivities now lost sight of, or only faintly reflected in intermediate literature — not to speak of many special festivities in honour of gods and goddesses described in the mediaeval Purāṇic and Tāntric literature. — Some of the modern festivals are both Sectarian and Seasonal — In the devil-frightening festival viz. the " lamp-festival " (*Divālī*) the original intent of the celebration is merged in the worship of some modern deity.

(3) *Makarasaṅkrānti* and others —

That there were many festivals not included under the screen of religious rites in ancient times may be taken for granted and this is supported by external evidence. — Many of the Hindu festivals have a counterpart in those of other races.

It is clear from the above grouping of Hindu festivals that the *Divāli* or 'lamp-festival' is a modern festival according to Hopkins,¹ who however, does not say when it originated and developed its numerous features as we see them to-day.

In the above volume of the *Encyclopaedia of Religion and Ethics* there is an article by Margaret Stevenson on *Jain Festivals and Fasts* (pp. 875-879). In this article she describes the *Divāli* of the Jains as follows:—

"Next to *Pajjasaṇa* the greatest of all the Jain sacred seasons is *Divāli*. If the former owes its importance to the emphasis which the Jains lay on the sin of killing, *Divāli* derives its position from the importance of wealth to a mercantile community, the Jains. The Jains assign a special reason for their participation in what is really a Hindu festival in honour of *Lakṣmī*, the goddess of wealth. They say it originated when *Mahāvira* passed to *mokṣa* and the eighteen confederate Kings and others who were present at his passing instituted an illumination saying: *Since the light of intelligence is gone, let us make an illumination of material matter* (see *Kalpa Sūtra, Sacred Books of the East*, xlii 266).

The festival continues for four days, the last days of *Āṣvina* which close the Hindu year and the first of *Karttika*—falling usually within the months of *October* or *November*. Among the *Śvetāmbara* Jains the first day (*Dhanteras*) of the festival is devoted to polishing jewellery and ornaments in honour of *Lakṣmī* on the second day (*Kaliḥaudasa*) the women try to propitiate evil spirits by giving them some of the sweet-

1. Hopkins records the following Literature pertaining to Hindu Festivals and Fasts:—

- (1) H. H. Wilson: *Select Works*, II, London, 1892, Ch. iv. "Religious Festivals of the Hindus."
- (2) Natesa Sastri: *Hindu Festivals, Fasts and Ceremonies*, Madras, 1903.
- (3) W. J. Wilkins: *Modern Hinduism*, Calcutta, 1900.
- (4) Monier Williams: *Hinduism*, London, 1877.
- (5) F. K. Giesel: *Handbuch der mathematischen und technischen Chronologie*, Leipzig, 1906, II, 1, 310-402.
- (6) E. W. Hopkins: *Religions of India*, Boston, 1896 (previous literature cited on pp. 448 and 592).
- (7) J. C. Oman: *Brahmans, Theists and Muslims of India*, London, 1907. (esp. p. 241 ff., The Holy Festival).
- (8) A. Hillebrandt: 'Die Sonnenfeste in Alt-Indien' in *Roman Forschungen*, V. (1889) 229-340 and *Vedische Opfer und Zauber*, Strassburg, 1897 (= *GIAP*, III, 2.)
- (9) B. Lindner: 'Das ind. Erntedopfer', in *Festgruss an Böblingen*, Stuttgart, 1888, pp. 79-81.
- (10) J. Jolly: *Nocht und Sūta*, Strassburg, 1896 (= *GIAP* II, 5).

meats they prepare and cook on this day. These they place in a circle at cross-roads (q. v.) in order to protect their children from evil influences during the year. The third (*Amāsa*) is the *great day of the feast*. It was on this day that Mahāvīra went to Mokṣa and Gautama Indrabhūti attained to Kaivalya. This is the day on which Jains worship their account-books and decorate and illuminate their houses. In the morning Jains of all three sects go to their monasteries and convents and do reverence to the chief monk or nun present, who preaches to them on the life of Mahāvīra and sings appropriate songs. The more devout lay people stay and do *posaha*, but the generality go home and make up their accounts for the year. In the evening they summon a Brāhman to direct the *Śarada Pūjā* or worship of the account-books, for Brāhmanas are still the domestic chaplains of the Jains. The Jain having arranged his account-book on a stool, the Brāhman enters and paints a *chāndalo* (auspicious mark) on the Jain's fore-head, his pen and one page of the account-book. He then writes the word *Śrī* (i. e. *Lakṣmī*) on the account-book, either five, seven or nine times in such a way as to form a pyramid. A rupee (the oldest possible) is now placed on the book; this rupee for the time being, is considered to be *Lakṣmī* herself and the placing of it is called *Lakṣmī-pūjā*. All the year the owner will carefully guard this particular coin as it is considered luck-bringing, and will use it again next *Diwālī*, so that in some Jain families the coin used is of great rarity and antiquity. Besides the coin, the leaf of a creeper is also placed on the account-book and the Jain waves a little lamp filled with burning camphor before the book, on which he has placed rice, *pān*, betel-nut, turmeric and various kinds of fruit. The ceremony ends by sprinkling the books with red powder after which the Brāhman and the Jain feast on sweetmeats. The account-book is left open for several hours and before closing it they say: *Lakṣa lābha, Lakṣa lābha*, i. e. a hundred thousand profits.

The fourth and the last day of *Diwālī*, New-year's Day, is the first day of the month of *Kārttika* and of the commercial year; and the Jains then go and greet all their friends much as we might on our New year's Day and send cards to those who are absent."

If the *Jaina Diwālī* originated with the death of Lord Mahāvīra for which B. C. 528-7 is one of the traditionary dates¹ we can definitely say that it is about 2400 years old. Can we establish the antiquity of the *Hindu Diwālī* for such a period and also prove the exact starting point of

1. Vide p. 46 of *Early History of India* by Vincent Smith, Oxford, 1914, and p. 616 of *Madhyayugīna-Cāritra-Kōśa* by S. Chitrava Shastri, Poona, 1937. (Annals B. C. R. I.).

its history? It is exactly for answering this question on the strength of documentary evidence that I have undertaken the present study. I shall, therefore, try to establish the antiquity of the *Hindu Divālī* as far back as documentary evidence can take it leaving it to other investigators to improve upon my labours and give us a conclusive history and chronology of this most popular Hindu festival.

In view of the close parallelism between the *Hindu Divālī* and the *Jain Divālī* we are tempted to ask the following questions:—

- (1) Which is the older of the two Divālīs—*Jain* or *Hindu* ?
- (2) Is it possible to suppose that the older of these two Divālīs has influenced the younger one ?

These questions cannot be answered satisfactorily unless we have reconstructed the history of both these Divālīs. I shall, therefore, record in this paper some data which would reveal to a certain extent the historical background of these Divālīs but before I do so I shall record a detailed description of the Hindu or Brahmanical Divālī as given by Margaret Stevenson in her book *Rites of the Twice-Born* (Religious Quest of India Series); London, 1920, pp. 335-340. This description reads as follows:—

The great *Feast of Lamps* (*Dīpāvalī*, *Dīpālī* or *Dīvālī*) occupies the last three days of the Indian year (the 13th, 14th and 15th of the dark half of the month of *Āśvina*) which are sacred to *Lakṣmī*, the goddess of wealth.

The *first* of these three days (the *Day of wealth-worship*, *Guj. Dhana-terasa*) is extremely auspicious. Indeed so invariably auspicious it is, that no astrologer need be consulted about a child being put to school for the first time that day, a move being undertaken, newly married brides being sent to their husband's homes, or gold being given out to a goldsmith to fashion into jewellery.

As a rule, before this day there is bustle and stir, excursions and alarms in every Twice-born home, for the houses have to be white-washed throughout and decorated, the compound cleaned and the square before the door replastered and marked with a *Svastika* in chalk and coloured powder, and all the metal vessels, polished till they shine like gold, have to be arranged in glittering rows round the rooms in the ladies' part of the house; all the ornaments, gold and silver, have similarly to be cleaned and, if necessary sent to the goldsmith's for repair; and all the bills called in and paid. Every old-fashioned house-hold has its own tailor, washerman and goldsmith, whose dues are paid once a year now at *Dīvālī*;

for not one single debt may be left outstanding. This is the time too when new vessels and new cloth are first taken into use. Old-fashioned people, who do not trust in such new-fangled things as banks, take out their hoardings on this day, wash them in milk and worship them. A fine old chief in one part of India regularly worships a thousand gold *mohurs* on this day. He puts them all into a huge copper-dish, pours water over them and offers them the full sixteen-fold worship, giving alms to Brahmans at the close. All three days the children let off crackers, and help to illuminate their homes by putting lights on the gates. But on this first day the boys tie white strings and clips to the end of sticks to make buzzers (Guj. *Bhambūḍā*).

These they whirl over their heads, so that their buzzing may frighten the cows. Any dust these animals kick up on this day is considered specially sacred, so the boys go and stand in the perfect dust-storm caused by the stampeding cows running away from the buzzers, and so acquire virtue without a trace of boredom!

The women with their spring cleaning finished, cook specially nice food and wear their best clothes. The houses not only of the Twice-born but of all the *Hindus* and also of *Jainas* and *Pārsis*, are illuminated, and there is universal rejoicing in the fact that all debts are paid, the harvest garnered and the rainy season over, so that every one seems happy, and the entire holiday is a festival of light-heartedness. Far different will be the following night!

The morning after the Day of Wealth-worship is still a time of gladness and rejoicing (*Rūpa Caturdaśī, The Day of Beauty*). Men and women get up early take extra pains over their toilet, and wear their finest clothes. Every one is dressed before six, and they all have great fun calling on different friends, break-fasting with them and eating special dainties.

But the *Witches Night* (*Kāla Rātri*) that follows is a parlous time, the most hag-haunted season of the whole year, for then all the evil ghosts of the wicked or of those who have died violent deaths, and the terrifying spectres of women who have died in child-birth, come out and walk the streets. But besides these black malignant spirits ordinary ghosts, demons, ghosts, wraiths and witches are also abroad. All through the year rash fools who wished to meet ghosts could find them after night fall when they haunt cemeteries and burning-grounds, or in the particular trees where they dwell, but on this 14th night of the dark of the moon of *Āśvina* they are not confined within their usual limits, but move freely, wherever they please.

So all wise people bide at home if they possibly can, especially if, like women or children, they are also very timid.

Hanumān, the special guardian against ghosts, has, you may be sure, more than the usual number of worshippers this night, who pour oil and red lead over him and offer him coco-nuts. In return his devotees take some of the oil that drips from his right foot, burn it with soot, and mark their eyes with it, for this not only ensures their being under the special protection of the god for the year, but also improves their sight for the same period.

Other people quiet the ghosts by making circles where four roads meet and put cakes of grain and pulse fried together in oil within the circle, and Indians of other than the Twice-born castes would worship certain mother goddesses within these circles.

Venturesome men who know the right *mantras* for laying ghosts sometimes try and get control over spirits on this night and go alone to the burning grounds. There they make a circle, either with cold iron or with water and sit carefully within its bounds keeping some pulse of a special kind (*Phaseolus radiatus*) near them.

All sorts of ghosts, ghouls, demons, fiends, and witches attack the man. If they come too near, he throws the pulse at them, and this frightens them off; and as long as he keeps a brave heart and repeats the right *mantras* 108 times without stumbling, all goes well, and he is their absolute master for the ensuing year; but if he steps outside the circle before the day dawns, or if for one moment during the terrible ordeal his heart fails him and he blanches, or if he stumbles as he repeats a *mantra*, he is in the fiends' power for ever.

Other Indians, such as Kolis, Bhils, and the low-castes go down on this night to the desolate places where corpses are burnt and making similar circles, burn within them as sacrifices to terrible mother goddesses, such as *Mahākālī* or *Bhairavī*, or *Melādī*, offerings of evil forbidden food, spirits and meat and give them a *Sārī* of ceremony and bangles to wear.

If in spite of all her fears, a woman has to go outside her house on this terrifying night, she walks very carefully, for there are circles drawn in every street and if she so much as put her foot inside one, an evil spirit will take possession of her. If, by some mischance, this terrible catastrophe does happen to her, she knows it, and so do her friends, by her constant shaking. Sometimes the woman herself says who the ghost is, how it came, and how to get rid of it.

The last day of the three is the greatest of all the *Divāli* days. In the morning children get up early, bathe as soon as they are dressed, and let off crackers to their heart's content. The children have had a fine time all three days, for their elders believe that, if the children are indulged and kept happy in every possible way, the year will bring good fortune to both parents and children, you may be sure, make the most of so congenial a creed !

On this last day they take a cake of cow-dung, thrust in it a piece of sugar-cane for a holder and arrange on the cow-dung a tiny earthen lamp, in which a wick floating on sweet oil is kept burning. Carrying this light (Guj. *Meriyum*) the children go round from house to house begging oil for their lamp, that their dead ancestors may get light.

Their elders spend the morning in meeting and entertaining their friends and preparing for what is the main ceremony of the three days, holiday, the *Worship of the Account-books*, by putting bigger lamps than ever in the windows of their houses, for this night the illuminations must be "gorgeous and grand." All the old accounts must be closed and the new ones opened, in preparation for the worship.

The astrologer fixed the exact moment for this all important rite to be performed.

The new account book is opened and on its third leaf a Brāhman writes the word *Śrī* (i. e. *Lakṣmī*, the goddess of wealth) over and over again in such a way as to form a pyramid of the syllable *Śrī*.

In the centre of this pyramid a betel-leaf is placed, and on it a current rupee, the newer the better.

The five-fold worship is offered by the presiding Brāhman to the account-book still open at this page, concluding with *ārati*, and at the end the food offered is distributed to visitors and alms are given to the Brāhman, who in turn blesses his host, saying; May you be happy all the year."

Then as an omen, the rupee from the account-book is tossed up, and if it falls with a clear ringing sound, it is a lucky presage for the new year.

Afterwards every one gathers round to eat sugar and grain, sends trays of it to friends and lets off crackers.

The account-book is kept open all night with a lamp burning beside it, and early in the morning the Brāhman returns. His host says to him three times: "*Lakṣa Lābha*" (a hundred thousand profits) and the

Brāhman replies : May you have a hundred and twenty-five thousand profits" and shuts the account-book.

All night long every one in the house has kept awake and with the dawning of the new year they sally forth to wish their friends all happiness."

My object in reproducing the above description of the *Divālī* in extenso is two-fold : *Firstly* it will enable my readers to compare it with the descriptions of the *Divālī*, as current in the other regions of India and greater India, which may not have come under the direct observation of Mrs. Stevenson ; *Secondly* it will enable research scholars to see if any of the features of the *Divālī* celebration mentioned in this description have any early history for them and whether such history can be proved on documentary evidence of Sanskrit and non-Sanskrit sources. In studies pertaining to the culture of any nation the details of any feature of this culture are most important and need to be recorded with meticulous care so that they may give us as comprehensive a picture of this culture as possible on the strength of present observation and past history, backed up by historical sources pertaining to different regions and periods. Every modern feature may not have any long history for it but it is possible to trace the history of some essential features of a festival to ancient times.

We have recorded the descriptions of the *Hindu* and the *Jain Divālī* so far. Now let us record a description of the *Divālī* as observed in Greater India by people with Buddhist persuasion. In this connection some interesting information is found in the account of *Siamese Festivals and Fasts* by G. E. Gerini (Vide pp. 885-890 of *Ency. of Reli. and Ethics*, Vol. V) who informs us that Siamese festivals are traceable, as a rule, to either Brahmanism or Buddhism. These two creeds were introduced into Siam at a very early date and consequently Brahmanic and Buddhist rites were introduced into most of the national festivals and ceremonies. Speaking of the festivals observed in Siam in the month of *Kārttika* Mr. Gerini notes (1) the *Feasts of lamps* which is a counterpart of Hindu *Dīdli* or *Dīpāvalī* and (2) the *Kārttikeya Festival*, which is a state ceremony recently abolished, in honour of Kārttikeya (or Skanda, the Hindu Mars, son of Śiva) and which is attended with the *floating of lamps*, and *bon-fires*. The *Siamese Divālī* is described by Mr. Gerini as follows :-

" No. 20. *Feast of lamps* (*Kārttika*, 15th month) - This embraces two distinct festivals (1) the hoisting of lamps on poles on new-moon day and the lighting of them at night, till the second day of the waning, when they are lowered ; (2) the *floating of lamps* in the streams at night on the

14th, 15th and 16th days of the moon, with the eventual addition of fire-works. This second form of illumination seems however, to be connected more especially with the festival hereafter explained (No. 21). On the other hand the *aerial lanterns* hoisted on poles, as aforesaid, are kept burning to scare away goblins as in time of epidemics (cf. e.g. the *rakṣa-pradīpas*, and, it is believed, also to retain the water from draining off the paddy fields, for the ears of rice would not attain maturity if the yearly inundation were to abate so early. Hence the festival is a very popular one like its counterpart the *Diwālī* or *Dipāwālī* in India. They closely correspond although the *ākāṣaprādīpas* (lamps raised on poles in the air) are in India lighted in honour of *Lakṣmī*. We have here to do essentially with a festival in honour of Viṣṇu and his consort, for it is known that on the 11th day of the new moon of Kārttika the god awakes from his four months sleep, and that his victory over king Bali (*Vāmana avatāra*) took place at this season."

Mr. Gerini does not record any history of the Siamese festivals, hence it is difficult to say at what time the *Divālī* festival originated in Siam and continued to be observed somewhat on the lines of the Hindu *Divālī*. If the Siamese *Divālī* is a counterpart of the Hindu *Divālī*, its history is dependent on the history of the Hindu or Brahmanical *Divālī*, which we want to reconstruct in this paper.

Resuming now our reconstruction of the history of the Hindu *Divālī*, I have to record here an interesting account of the *Divālī* Festival as recorded in a Maratha chronicle,¹ which states:—

"Mahadji Scindia (A.D. 1787-1794) informed Peshwa Savai Mādhavarao (A.D. 1774-1795) as follows:—

"The *Divālī* festival is celebrated for 4 days at *Koṭā*,² when lacs of lamps are lighted. The Raja of *Koṭā* during these 4 days gives a display of fire-works outside the premises of his capital. It is called "दरुची लंका" or "*Laṅkā of fire-works*." During this display the image of *Ravana* is prepared and kept in the centre of the show. Images of *Rakṣasas*, monkeys and a big image of *Hanūmān* are all prepared of gunpowder.³ The tale of *Hanūmān* is then set fire to, and *Hanūmān* begins to fly in the air, setting

1. देशद्व्याची बखर by Kṛṣṇaājī Vīṇayak Sohoni, ed. by R. M. Sans, A. B. Press, Poona, 1925, Page 149 (I have rendered the pertinent extract into English from the Marathi original). The author of this *Bakhar* was possibly born during the reign of Peshwa Savai Mādhava Rao (Vide p. 266 of मध्ययुगीन चरित्रकोश by S. Chitrava, Poona, 1937).

2. Modern *Kotah* State in Rajputāna.

3. Vide my paper on *Guns and Gun-powder in India—A. D. 1400 onwards* in *Sir Denison Ross Volume*, ed. by P. K. Gode and S. M. Katre, pp. 117-124.

fire to various houses in this *Laṅkā* of fireworks. Such a display is given by the Raja of Koṭā during the Divālī Festival."

The Peshwa ordered Mahādji to give a similar display of fire-works for his entertainment. Mahādji made all preparations within 15 days and the display was carried out on a dark night before the Peshwa and his Sardars. The display took place at the foot of the *Parvatī* hill and was witnessed by the Peshwa and his Sardars from the *Parvatī* temple. It was a grand performance and was witnessed by the people of Poona in large numbers."

The use of fire-works in the celebration of the *Divālī*, which is so common in India now, must have come into existence after about 1400 A. D., when gun-powder came to be used in Indian war-lane. It is necessary to record the history of the use of fire-works in *Divālī* celebrations prior to the Peshwa period.

In the references to *Divālī* in the *Hobson-Jobson* the earliest notice of the *Divālī* by a foreign observer is dated A. D. 1613. Let us now go backwards from this date. In the *Ain-i-Akbarī*¹ (about A. D. 1590) there is an account of *Festivals* in which we find the *Divālī* described as follows:—

"*Month of Kārtika* — The second, ninth, eleventh and twelfth are also festivals. The *thirteenth* is the *Dipālī* or row of lamps (Hind. *Diwālī*). A difference occurs in the calculation of its date. According to the *Śukla-pakṣa* computation it is as above stated but by the *Kṛṣṇa-pakṣa* (Hind. *Aghan*-Nov. - Dec.) and they, therefore, hold this festival on the 15th of *Kṛṣṇa-pakṣa* of *Kārtika*. Lamps are lit as on the (Muhammadan) festival of *Shāb-i-barāt*. It begins on the 29th and this night is considered auspicious for dicing and many strange traditions are told regarding it. It is the greatest of the festivals re. the Vaisya caste."²

Emperor Akbar "participated in the celebration of *Dipāvalī* or *Divālī*, the festival of lamps" (*Ain*, I, 216).³

From the 16th century we may now go to the 15th century and see how the *Hindu Divālī* was celebrated within the jurisdiction of the Vijayanagar empire. In this connection Dr. B. A. Saletore has collected and recorded the following information about *Festivals, Games and amusements* in his volumes on *Social and Political Life in Vijayanagar Empire* (1934). In Vol. II (p. 387) he observes as follows:—

1. Ed. by Jamnā, Vol. II, 1894, Page 330.

2. "It is auspicious for all undertakings connected with commerce."

3. Vide p. 319 of *Ind. Hist. Quarterly*, XIII (June, 1937).

" Another celebration which evoked admiration from foreign travellers was the *Dipāvālī* festival held in the month of *Karttika*. This commemorates the victory which Viṣṇu scored against the Asuras and Narakāsuras and since as they say it was won in the evening there is universal illumination of houses and temples in the land. ¹

Conti thus describes the *Dipāvālī* festival:— " On another of these festivals they fix up within their temples, and on the outside of the roofs an innumerable number of lamps of oil of *Susimanni* which are kept burning day and night. " ²

People gave contributions to the temples also for the celebration of these festivals. In about A. D. 1443 Govappa and Ballappa sons of Śrī-raṅga Deva of Araṇipūra in Kaḍalūr made a grant for the *caitra festival of lights* in the temple of Channakeśvara according to former custom. ³ An inscription dated Śaka 1443 (A. D. 1521-22) informs us that Sadāśiva Nāyaka provided ghee for lamps during the festival of *Tirukkāratigai* to the temple of Bṛhadambū at Devikkapuram for the merit of the chief (svāmi) Tirumalai Nāyaka. ⁴ In Śaka 1444 (1522-23) the daughter of Kannāḍiya Chief Devappaḍaiyar Marudarśar-Padaiviḍū gave a gift of ghee for the same festival to the same temple. " ⁵

The inscriptional evidence about donations given by certain individuals for the expense of festival of lights or mere lights ⁶ in temples of specific gods and goddesses does not appear to refer to *Diwālī* festival as such. ⁷ Conti's description of *Diwālī* at Vijayanagar is, however, sufficient for our purpose.

1. Śrī Kantaśiyar, I.A., XX, p. 490; Suryanarayana Rao, *The City*, p. 11. For an account of the *Dipāvālī* Festival. Wilson, *Id.*, XXVI, p. 208; Gupta, *Id.*, XXXII, pp. 287-289.

2. Major India, p. 29; Sewall, *For. Emp.* p. 86.

3. E. C. V. p. 1, Hn. 82, p. 25.

4. 861 of 1912; Rangachari, *Top. List I. N. A.* 162, p. 42.

5. 862 of 1912; Rangachari, *ibid.*, N. A. 163, p. 50. Read Pietro della Valle's description.

6. On p. 115 of his *Purāṇic Records* (Uccia, 1940) Dr. Hazra observes:— " The inscriptional evidences show that the gifts of lamps to shrines became popular in Southern India about the end of the 9th century A. D. [*Ep. Ind.* III, 1894-96, pp. 281, 284; V, 42-44 and 104-106; VII (1902-08) 128 ff. and 128 ff. and so on. *JASB*, LXXII (1903) 120].

7. My friend M. M. Principal V. V. Mirashi writes to me on 23-7-1945:—

" As for *Diwālī* ... The one description that I can just now recall occurs in an inscription found in *Chhattisgarh*. It is not dated but another inscription of the same reign is dated V. S. 1070 (= A. D. 1614). The inscription is not published but I have read the verse as follows:—

“यस्म्यम् प्रतिष्ठासिक्कमप्रतिदिने स्नात्वा ददात्वा दरा—
द्रोदानेक्ष ततः शृणोति महितं पुण्यं पुराणादिकम् ।
दीपानामपि लक्षमश्वयज्ञेष्वप्यै प्रपच्छयती
सुगया निरुते महानयमतः श्री वाहरश्मपतिः ॥ ”

I am thankful to Prin. Mirashi for this valuable inscriptional reference.

Students of the history of Indian art may be in a position to point out the representations of the *Divālī* festival in sculpture or painting. I may, however, record here one such representation of the *Jain Divālī*. It is found in the *Miniature Paintings¹ of the Jaina Kalpasūtra* executed in the Early Western Indian style, published by Norman Brown (Washington, 1934), p. 40, *Plate 25*. Brown describes this painting as follows :—

" *Fig. 54* (Heeramaneek Galleries, Newyork—MS of *Kalpasūtra* and *Kālakācāryakathā* with 87 miniatures, not dated—*Probably 16th Century*)—*The Festival of Lights*. KS, 128 (Jacobi : *Jaina Sūtras*, S. B. E., Vol. 22, Oxford, 1884, p. 266). On the night when Mahāvīra died the 18 confederated kings instituted an illumination on the *Posadha* which was a fast day. They said " *Since the light of holy knowledge is gone, let us make a material illumination.*—Under a canopy are three males, probably typifying the 18 kings, holding torches. The scene bears the legend *दीपावलि* (festival of lights) and Jacobi (J tr. 266n) says that the Jains celebrate the *nirvāṇa* of Mahāvīra with a festival of lights on the *New-Moon* of the month of *Kārttika*. "

Some description of the *Divālī* as celebrated in the Deccan at *Kolhapur* in the 11th century is found in the story of *King of Kollāpura* recorded by Merutuṅga in his *Prabandha-Cintāmaṇi* (Trans. by C.H. Tawney, R.A.S.B., Calcutta, 1901) p. 111. The author belonged to Vardhamānapura (*Vaḍ-vaḍn*) in Gujarat and composed this book of Narratives in *Samvat 1361* (= A.D. 1305). I note the following points from Merutuṅga's story referred to above:—

(1) Some bards were celebrating the glory of King *Siddharāja* of Gujarat (A.D. 1093-1143) at the court of the *Kollāpur King*, who doubted this glory and required some proofs for *Siddharāja's* skill in magic mentioned by the bards.

(2) The above doubt of the *Kollāpur King* was reported to *Siddharāja*, who found an officer of his court ready to go to *Kollāpur* to prove *Siddharāja's* skill in magic. *Siddharāja* gave 3 lacs of rupees to this officer, who went to *Kollāpur* and stayed there for some days.

1. I had inquired of Dr. H. Goetz, Curator, Baroda Museum, if he could point out to me any paintings representing *Divālī* illuminations. In reply Dr. Goetz informs me in his letter of 19-12-45 :—

"As to *Divālī* illustrations, I can only say that there are many *Mughal* miniatures in the Baroda Museum showing illuminations by many small oil lamps, such as it is the practice at *Divālī* but I am not sure whether this is the only festival where this is done."

I take this opportunity of requesting other scholars to publish any information about the representations of *Divālī* either in painting or sculpture that may come to their notice.

(3) "When the night of the *Divdli* festival was near and the wives of the King of that city came to his palace in order to worship the goddess¹ *Mahālakṣmī*, that officer, having assumed the disguise of a magician, adorned with all those paraphernalia, and being accompanied by a certain Barbara who had carefully practised flying in the air, suddenly appeared on the pedestal of the goddess. He offered an oblation of gold, jewels and camphor to the goddess and distributed to the King's wives betel similarly adorned and left—there a *magic garment* marked with the name of King *Siddha*, pretending that it was a religious gift, and mounting on the back of Barbara flew up into the air and so returned as he came. When the night came to an end the King was informed by his wives of this act of the hostile monarch and being bewildered with fear he sent back that present to King *Siddha* by the hands of his ministers. Then that officer quickly hurried through the business of buying and selling his wares, and so on, and sent a message to his king by a swift runner, that he was not to grant an audience to those ministers until his arrival. After that he arrived there in a few days. The king, having been informed of the real state of the case took such steps to win over those ministers as occasion demanded."

Whatever be the truth of the above story it gives us a historical illustration of the association of magical performances with the *Divdli* night, so graphically described by Mrs. Stevenson in the extract already reproduced by me. The *Śilahara* kings were ruling at Kolhapur at the time of king *Siddharāja* of Gujarat (A. D. 1093-1143). The goddess *Mahālakṣmī* was their tutelary deity and they called themselves "श्रीमहालक्ष्मीदेवी-सम्भवरप्रसाद" in their inscriptions. The *Sarasvatīpurāṇa* mentions that *Siddharāja* installed the images of *Mahālakṣmī* on the bank of the *Sahasralīṅga* lake constructed by him as I have shown in my paper on *Mahālakṣmī* (*B. I. S. Mandal Quarterly*, 1942).

From Merutuṅga's reference to *Divdli* at Kolhapur in his work of A. D. 1305 we go to the Marathi work *Jñāneśvari* completed in A. D. 1290 by the great Saint of Mahārāṣṭra, *Śrī Jñāneśvara*. In this work *Divdli* is referred to as follows (see *Jñāneśvari* ed. by B. A. Bhide, Bombay, 1928):—

Pages 106-107— "मी अविचेकाची कावळी।

फेडूनि विवेकदीप उजळी।

ते योगियां पाहे दिवाळी। निरंतर ॥ ५३ ॥"

¹ Vide my paper on the Iconography of *Mahālakṣmī* of Kolhapur (*B. I. S. Mandal Quarterly*, Poona, Vol. XXIII, 1942, pp. 17-25).

Page 383—“सूर्ये जगदिहिली प्राची ।

जगा राणीव दे प्रकाशाची ।

तेदी वाचा ओठयां ज्ञानाची । दिवाळी करी ॥ १२ ॥”

Though used in metaphors by Śrī Jñāneśvara the above usages of the word दिवाळी vividly bring to our mind the illuminations of the Divālī festival as current in the Mahārāṣṭra in the 13th century.

To supplement the above reference to Divālī by Jñāneśvara we have a very elaborate description of the celebration of the Divālī festival in the *Mahānubhāva* text in Marathi (composed about A. D. 1250) called *Līlā-Caritra* (ed. by H. N. Nene) Nagpur, Part III *Pārūrdha*, Khaṇḍa 2, 1937) pp. 116 ff. As the passage is too long for reproduction I note some points from it below :—

(1) This is a description of Divālī not in an aristocratic circle, but by Cakradhara,¹ the founder of the *Mahānubhāva* sect and his Gosāvi pupils.

(2) This Divālī was observed at दिवरळी (जालना).

(3) महादाई, the woman—disciple of Cakradhara, managed all the work connected with this Divālī.

(4) On the evening of the earlier day she stored sufficient water for bath of the entire party of the Gosāvis, who bathed next morning, getting up at dawn for this purpose. Plenty of oil was used for rubbing the bodies before this bath by the Gosāvis and other devotees of Cakradhara.

(5) After bath महादाई waved lights in a tray in front of these Gosāvis and others (दोवाळणी जाली) who then took betel, and pān (तोबेळ). Dinner was given to the party by महादाई, who was helped by another lady उमाई in this work.

(6) जाडवीज was observed on the following day when महादाई acted as sister to all the Gosāvis. She prepared nice dishes for their dinner such as मोदक, भाइत, लाडू, सेव etc.

The *Bhāu-bīja* day observed by the Gosāvis is observed even to-day. It falls on *Kārttika Śuddha 3* (*dvitīyā*) i. e. on the day following the Divālī. This festival is concerned with sisters who feast their brothers on this day. It is called *Yamadvītyā* in Sanskrit and Hemādri (A. D. 1260), the contemporary of Cakradhara describes it in detail in his compendium

1 Vide pp. 850-854 of मध्ययुगीन चरित्रकोश by S. Chitambar, Poona, 1937. The dates for Cakradhara as given here are “A. D. 1194-1273.” Cakradhara founded the Mahānubhāva Sect in Śakar 1190 (= 1269 A. D.) at Pāitḥar, after having embraced Saṅgha.

called the *Caturvarga-Cintāmaṇi*.¹ This description is contained in an extract from the *Bhaviṣṣottara Purāṇa* quoted by Hemādri. The practices prescribed in the extract are current at present in Mahārāṣṭra.

In a *Kannāḍa* Inscription² of A. D. 1119 (11th May) of the reign of Oālukya Tribhuvanamalla there is a reference to *Dipāvalī* day. (One) "Kāvarāja made a gift of one *gadyāṇa* out of the two *gadyāṇas* which the Mahājanas used to pay him, as a present on every *Dipāvalī* day for the service of *Nileśvaradeva*."

I have already recorded references to *Diwali* from two Marathi sources viz. the *Jñāneśvari* (A. D. 1290) and the *Līlācaritra* (c. A. D. 1260). I shall record another reference to *Diwali* in an astronomical work called the *Jyotiṣaratnamālā*³ by Śrīpati, which was composed about Śaka 961

1. Ed. in *Bib. Indica*, Calcutta, 1878—See *Yrta Khapṣa* Chap. VI, pp. 554-556.—The extract about यमद्वितीया व्रत from the *Bhaviṣṣottara* reads as follows:—

“कार्तिके शुक्लपक्षस्य द्वितीयायां बुधधिर ।
यमो यमुनया पूर्वं भोजितः स्वग्रहे सदा ॥
द्वितीयायां महोत्सर्गे नारकीयाश्च तर्पिताः ।
पापेभ्योऽपि विमुक्तास्ते मुक्ताः सर्वनिबन्धनात् ॥
भ्रंशिताश्चातिसंतुष्टाः स्थिताः सर्वे बहन्त्यवा ।
तेषां महोत्सवो वृत्तः यमराष्ट्रमुत्तावहः ॥
अतो यमद्वितीया सा प्रोक्ता लोके बुधधिर ।
अस्यां निजग्रहे पार्यं न भोक्तव्यमतो बुधैः ॥
लोहेन भगिनी हस्ताद्भोक्तव्यं पुष्टिबर्द्धनम् ।
दानानि च प्रदेयानि भगिनीभ्यो विधानतः ॥
स्वर्णालंकारवस्त्राणि पूजासत्कारमोजनैः ।”

In Egredi's book on *Āryan Festivals* already referred to by me the यमद्वितीया or माऊबीज is described on pp. 297-298. He merely states that the story of यम and his sister यमुनी is mentioned in the *Purāṇas* but does not give any exact reference to it.

2. Vide *Kannāḍa Inscriptions from the Madras Presidency* (South Indian Inscriptions Texts, Vol. IX, Part I) ed. by Shamasastry and Lakshminārāyaṇa Rao, 1939, Page 195—Inscription No. 198.

See also *Ep. Ind.* VIII, p. 337—Yewur inscription of A. D. 1179 of the time of Sankamadeva. The date recorded gives (1) Vīkārīn year, (2) New Moon day of *Aśvayuja*, (3) *Somavāra*, and (4) महापर्व—allusion is apparently to दीपावलि according to Dr. Fleet (Vide p. 237, *Kadambaśaṭṭa* by Prof. Moraes—दीपावलि extended from अश्विन कृष्ण १४ to कार्तिक शु. १.)

3. Vide भारत इतिहास संशोधक मंडल ग्रन्थमाला (No. 8.)—द्वितीय संमेलनवृत्त (शक १८३६-1914, Poona)—श्रीपतीकृत मराठी ज्योतिषरत्नमाला (शक १६१ सुमार) p. 66.

(A. D. 1039) according to its editor the Mahārāṣṭra historian, Viśvanātha Kāshinātha Rajawade, who thinks that both the Sanskrit text and its Marathi commentary are the work of Śrīpati himself. The word दिवाळी occurs in the Marathi commentary on a Sanskrit stanza as will be seen from the following stanza :—

Page 95— "माघे पंचदशि कृष्णा नमस्ये च त्रयोदशी ।
तृतीया माघवे शुक्ला नवम्युजें पुगादयः ॥ १३ ॥ "

The commentary on this stanza reads as follows :—

"माघमासिची जमावास्या तिरात्रि माद्रपदमासचा कृष्णपक्षि त्रयोदशु सवंपक्षि वैशाखमासि शुक्ला तृतीया : ज्येष्ठतृतीया : कार्तिक शुक्ल नवमी दिवाळि वितल्या : वा तिथि ४ पुगादि म्हणिजे ॥ "

At present the Divālī day is the 1st day of Kārttika Śukla pakṣa, while according to Śrīpati (about A. D. 1030) it appears to have been celebrated before "कार्तिक शुक्ल नवमी." I request the students of Indian Astronomy to throw some light on this question from the texts on Indian Astronomy.

In the Marathi poem by the Mahānubhāva poet Narendrakavi, called the रुक्मिणी-स्वयंवर¹ composed in Śaka 1213 (A. D. 1292) we find the following references to the Divālī :—

Page 90 — Description of Dvārakā

"की जानंद-दिवाळियेचें तेजः ।
की भाकासीं जोतिचें जौळ हों काज ।
की गगनासि वाइलें भोजः पादव-प्रतापाचें " ७१२

Page 94 -- Description of Vasanta (spring-time)

"की ते संभोग-सुखाची दिवाळी :
विरहिणी घेंडेवाळिया होति काजळी
जित-इंद्रियें हारवीति तिये वेळी : जें वैराग्याचें " ७३८

Prof. Kolate has explained the metaphor in this stanza pertaining to the Divālī referred to by the poet in his notes at the end of the volume. He explains the word घेंडेवाळी as कोळीत or मशाल on page 141 while on page 230 घेंडेवाळी is explained as lamps lighted during the Divālī festival on the top of a big heap of grass.²

1. Critically edited by Prof. V. B. Kolate, King Edward College, Amraoti. (अरुण प्रकाशन, Malkapur, Berar) 1940.

2. Ibid, p. 230— "घेंडेवाळी = दिवाळीच्या दिवसांत मळताचा एक ठेव भारा बांधतात आणि त्यावर दिवे लावतात."

While explaining the above reference to दिवाळी Prof. Kolate has drawn our attention to the following reference to दिवाळी in the *Jñāneśvari* :—

Chap. VI (Oct 382 - p. 135 of Bhide's edition)

“तैसं होय तिये मेळी । मग सामरस्याचिवा राडळी ।
महामुखाची दिवाळी । जणेसि दिसे ॥ ३८९ ॥”

We have already pointed out two references to दिवाळी in *Jñāneśvari*, to which the above one may now be added.

Before I proceed to note the references to *Divali* in sources earlier than those referred to above I shall record its fairly detailed description in Sanskrit given in an encyclopaedic work called the *काकाशभैरवकल्प* which appears to be a reflection of the social and religious practices of the Vijayanagar Empire (between say A. D. 1450 and 1550).¹ This is a description of a royal² *Divali* and hence stands in contrast with the *Divali* celebrated by Cakradhara and his Gosāvis. This description reads as follows in the B. O. R. Institute MS No. 43 of 1935-36 of *काकाशभैरवकल्प* :—

Page 217— 67th Pāṭala describing नरकचतुर्दशी.

“श्री शिवः— अथान्यदाक्षिणे सासि कर्तव्यं कर्म राजभिः ।

वक्ष्यामि सर्वपापघ्नमलद्भीविनिवारकम् ॥ १ ॥

रूपसौभाग्यसन्तानसंपत्सारस्वतप्रदम् ।

साम्राज्यदं विजयदं विशेधेय महीभुजान् ॥ २ ॥

सर्वपापक्षयकरं गंगास्तानफलप्रदम् ।

अग्निने सासि कृष्णायां चतुर्दश्यान्पूर्वोत्तमः ॥ ३ ॥

प्राप्ते मुहुर्त उत्थाय कुतलीचक्रियः शुचिः ।

प्रक्षाल्य पादावाचम्य दन्तधावनपूर्वकम् ॥ ४ ॥

पुरोहितान्पुरस्कृत्य सभायां द्विजपुंगवान् ।

कांक्षिदाहुय संपूज्य तान् गंधकुसुमादिभिः ॥ ५ ॥

दद्यात्तद्द्विजवर्धेभ्यः तांबूलानि फलानि च ।

वैरागीरक्षतान् दत्तानादायांजलिना नृपः ॥ ६ ॥

1. Vide my paper in the *Karnatak Historical Review*, Vol. V (1933) Part I, pp. 7-18.

2. The *Sāhkrantīśāstra* (ed. Jivānanda Vidyāśaṅkar, Calcutta, (1882) chap. IV deals with लोकधर्मनिरूपण, in which the King is enjoined to build temples of several deities and arrange for their annual festivals :—

P. 372 — “एवंविधान् नृपो गृहे देवान् संस्थापयेत् सदा ।

प्रतिपत्तिस्तरे तेषां उत्सवान् सम्यगाचरेत् ॥ २०२ ॥”

धृत्वा शिरसि चाम्पननिमित्तं तैलमुत्तमम् ।
 दत्त्वा तद्द्विजमुत्सृज्यो नत्वा कृत्वा प्रदक्षिणम् ॥ ७ ॥
 पुनः प्रस्थाप्य तान् विप्रान् तत्परं धृतिवीर्यपतिः ।
 वेमपीठे समासीनः प्राह्मुषः प्रयतः शुनिः ॥ ८ ॥
 नदस्तु पंचवाद्येषु बाह्यकक्षान्तरे ततः ।
 कण्ठकण्ठया वध्वा दरबन्गादुरोहया ॥ ९ ॥
 अभ्यक्तः स्नापितो महैः कैश्चिच्छोणेन वारिणा ।
 धृत्वा धौतांबरं दिव्यं स्वर्णतन्वन्विताम्बलम् ॥ १० ॥
 इत्येवं मङ्गलं स्नानं कृत्वा प्रागुदधादवेः ।
 पश्चात् सूर्योदयादूर्ध्वं पुण्ड्रं धृत्वा महोपतिः ॥ ११ ॥
 कर्म तत्कालकर्तव्यं नित्यं निर्वर्त्य तत्परम् ।
 स्वेष्टदेवं समम्पश्य गंधपुष्पैर्वधाविधि ॥ १२ ॥
 अलङ्करीपरिहारार्थं दत्त्वा दीपत्रयं नृपः ।
 तदक्षिणं द्विजातिभ्यस्तेन वीराजितः पुनः ॥ १३ ॥
 सख्यज्ञस्सशिरस्त्राणः सर्वाभरणभूषितः ।
 आस्थानकूटमासाद्य सर्वतस्समर्पकृतम् ॥ १४ ॥
 सपुत्रपौत्रस्तामात्यः समूह्यपरिचारकः ।
 सिंहासने समासीनः श्वेतलत्रेण चारुणा ॥ १५ ॥
 वधूविधूयमानाभ्यां चामराभ्यां विराजितः ।
 आस्थानवर्तिनां राज्ञां मन्त्रिणां च पुरोचसाम् ॥ १६ ॥
 सामन्तराजपुत्राणां विधुधानां विनोदिनाम् ।
 कवीनां गायकानां च योगिनां च त्रियोगिनाम् ॥ १७ ॥
 नटानां नर्तकानां च गणकानां हिमाद्रिजे ।
 तथैव गणिकानां च तत्तदुद्योगवर्तिनाम् ॥ १८ ॥
 शिरःकम्पेन केषांचित् केषांचिद्वलोकनैः ।
 मन्दस्मितेन केषांचित् केषांचित् वानिवलासतः ॥ १९ ॥
 आलोकशब्दैः केषांचित् वेषपाणिसमीरितैः ।
 संभावयन् यथायोग्यमात्मदर्शनमद्रिजे ॥ २० ॥
 मुहूर्तमात्रमासीनस्तस्मिन् सिंहासने नृपः ।
 तत्परं तैस्तस्मात्तारैरर्पितान्वंबराणि ये ॥ २१ ॥
 गन्धकुंकुमकस्तूरीतांबूलाणि यथोचितम् ।
 दापयित्वास्तनात् तस्माद्वक्त्रास्रवोः करौ ॥ २२ ॥
 जललंघ्य प्रविश्यान्तःपुरं श्रीरत्नसंकुलम् ।
 पुत्रपौत्रैः परिवृतः भुक्त्वाष्टमस्तोपमम् ॥ २३ ॥

ततः स्वीकृत्य तांबूलं अवरोधजनैस्सह ।
 नीत्वा सरससङ्गायैः तदहः शेषमद्रिजे ॥ २४ ॥
 ततः सेवार्थमागत्य बाणकक्षान्तरस्थितान् ।
 सामन्तराजपुत्रादीन् समाहूयाथ तैस्सह ॥ २५ ॥
 निशामुखे बाणविद्यां^१ हृद्यानालोक्ष्य तत्परम् ।
 विशालो प्राप्य नृपतिनाटवश लो च तैस्सह ॥ २६ ॥
 नाट्यं नदीभिरारब्धं नानाभिनयमंजुलम् ।
 वीणामुरजनस्साणमुख्यवाद्यनितादितम् ॥ २७ ॥
 हृद्वा प्रस्थाप्य तान् सर्वान् प्रविष्टयान्तःपुरन्मृगः ।
 पुत्रपौत्रान्वितः श्रीमान् भुक्त्वा मधुरपूर्वकम् ॥ २८ ॥
 हंसतूलीविरचितशय्यायां शयितस्सुखम् ।
 कुर्वन् सरसङ्गापान् महिष्या सह पार्थिवः ॥ २९ ॥
 तदर्पितानि तांबूलीदलान्धाकुंचितानि वै ।
 आददानस्तथासाकमानन्दानुभवी भवेत् ॥ ३० ॥
 इत्येवं देवि, नरकचतुर्दश्यां नृपोत्तमैः ।
 कर्तव्यं कर्म कथितं मया संप्रहृतस्तव ॥ ३१ ॥

हृत्पाकाशभैरवाख्ये महाशैवतन्त्रे साम्राज्यपीठिकायां नरकचतुर्दशी-
 कर्तव्यमहोत्सवस्वरूपकथनं नाम सप्तपष्ठितमः पटलः । ”

Page 22 — 68th *Paṭala* describing दीपावली-उत्सव.

“ श्री शिवः— जय तत्कार्तिके मासि दीपावल्यां महीभुजा ।
 याकर्तव्यं पृथुश्रोणि वक्ष्यामि तव सांप्रतम् ॥ १ ॥
 कार्तिकस्य सिते पक्षे या तिथिः प्रतिपत् स्मृता ।
 दीपावलीति विज्ञेया सा सर्वो शुभदाविनी ॥ २ ॥
 तस्यां तिथौ नृपः प्रातर्कथाय शयनातिथये ।
 कृतशौचक्रियस्सम्बद्ध कृत्वा वै दन्तधावनम् ॥ ३ ॥

1. बाणविद्या means here display of Fireworks. Abdur Hamk who stayed in Vijayanagar from April 1443 to 5th December 1443 mentions the use of pyrotechny or fire-works at the महानवमी festival (See Elliot: *History of India*, IV, pp. 117-118). The present reference to बाणविद्या at Divall festival is important as it is one of the earliest references in Sanskrit sources referring to the use of fire-works at Hindu festivals. In the भाकाशभैरवकल्प there is a reference to gun on folio 139 as follows:—

“ त्रयोविधं नालिकाखं ”. Here नालिका means a gun. (See also my paper on Guns and Gun-powder in India in Sir E. Denison Ross Volume, pp. 117-124).

नित्यकर्म विनियम्य तत्कालोचितमहिजे ।
 उपास्य भास्करं राजा तत्संसंगव जागते ॥ ४ ॥
 पुरोहितं पुरस्कृत्य तदाशीभिर्विवर्धितः ।
 स्वेष्टदेवं हृदि ध्यायन् पीठे रत्नमये शुभे ॥ ५ ॥
 स्वासीनः प्राङ्मुखो देवि वाद्यघोषपुरस्सरम् ।
 अभ्यक्तो गन्धतैलेन स्नापितः कोष्णवारिणा ॥ ६ ॥
 धौतांबरधरः कालदेशे उत्सोर्ध्वपुण्ड्रकम् ।
 निर्वस्य नित्यकर्माद्य तत् कालोचितमहिजे ॥ ७ ॥
 स्वेष्टदेवं समाराध्य गन्धपुष्पाक्षतादिभिः ।
 लक्ष्मीपरिहाराद्यै लक्ष्म्याञ्च स्थैर्यसिद्धये ॥ ८ ॥
 लक्ष्मीनारायणप्रीत्यै दत्त्वा दीपत्रयं नृपः ।
 सदक्षिणाद्रिजातिभ्यस्तेन नीराश्रितः पुनः ॥ ९ ॥
 सपुत्रपौत्रस्तमात्म्यः सर्वभरणभूषितः ।
 आस्थानशालामासाद्य राजामास्थानवर्तिनाम् ॥ १० ॥
 सर्वेषां दर्शनं दत्त्वा यथोचितमगात्मजे ।
 गन्धकस्तुरिकादीनि दत्त्वा भूमिपुरंदरः ॥ ११ ॥
 सुहृत्तमात्रमासीनो भूपतिः कनकासने
 तत्परं तान्तुपवरान् प्रस्थाप्यान्तःपुरं नृपः ॥ १२ ॥
 प्रविश्य देवि साम्राज्यलक्ष्मीं संपूज्य सादरम् ।
 कान्ताजनेन कर्पूरदीपैर्नीराश्रितोऽहिजे ॥ १३ ॥
 मुक्त्वा मुहूर्तं सुप्त्वाऽथ सायंकाले समागते ।
 मलयुजादिकं दृष्ट्वा तत्परं तु निशामुत्ते ॥ १४ ॥
 नगरे देवतागारेष्वाकयेषु समामु च ।
 चतवरेषु तु रम्बेषु गोपुराष्टालकेषु च ॥ १५ ॥
 हर्म्येषु चातिरम्बेषु सौधेष्वत्युच्चतेषु च ।
 विशालासु वरारोहे चन्द्रशालासु सर्वतः ॥ १६ ॥
 भूपालास्थानकृतेषु कक्ष्यासु विविधासु च ।
 नाट्यशालासु रम्भासु वीथीषु च विज्ञेयतः ॥ १७ ॥
 विन्यस्य विविधान् दीपान् किंरुस्तु कृतश्रमात् ।
 गन्धताम्रमूलदस्ताद्यैर्बहुमान्य महीपतिः ॥ १८ ॥
 तत्सर्वं दीपनिबद्धं शिष्ये जातेति मन्त्रतः ।
 महालक्ष्म्यै नरपतिः समर्प्य तदनन्तरम् ॥ १९ ॥

सिंहासने स्वकीयानि भूषणानि निधाय च ।
 जलपूर्णं स्वर्णकुंभं पल्लवाद्यैरलंकृतम् ॥ २० ॥
 तण्डुलोपरि विन्यस्य तत्रावाह्यं बलिं प्रभुम् ।
 वक्ष्यमाणप्रकारेण ध्यायेद्वाजा महाबलिं ॥ २१ ॥
 ध्यायेद्बलिं महाकायं सर्वोभरणभूषितम् ।
 तपसाहृतं देवेन्द्रं वैभवं विष्णुवल्लभम् ॥ २२ ॥
 सङ्गचर्मभरं स्वर्णकान्तिकान्तासमन्वितम् ।
 शुक्लाद्यमात्यसहितं दैत्यदानवसेवितम् ॥ २३ ॥
 एवं ध्यात्वा च ये तस्म्यक् नाममन्त्रेण तं बलिम् ।
 नतः पुष्पांजलिं दद्यात् वक्ष्यमाणैस्तु नामभिः ॥ २४ ॥
 बलीन्द्रः प्रल्हादपौत्रो विरोचनमुतस्ततः ।
 महेन्द्रमर्दनो दानवाधीनो विष्णुभक्तकः ॥ २५ ॥
 विभवप्रद इत्येतेर्दत्त्वा पुष्पांजलिं ततः ।
 प्रार्थयेत्स्वामिललितं मन्त्रेणावेन पाथकः ॥ २६ ॥
 यथा त्वं सर्वलोकानामधिपः सुखेश्वर ।
 तथा मे कुरु सौभाग्यं यावदाभूतसंश्लवम् ॥ २७ ॥
 इति संप्राप्त्यं विप्रेभ्यो दद्याद्विद्यानुसारतः ।
 सुवर्णं रजतं मुक्तामणीश्च विधिधानि ॥ २८ ॥
 मित्रास्तथन्धुमुक्थेभ्यो दद्यादर्थसमन्वितः ।
 कर्पूरकलैस्सार्धं तांदूलानि विशेषतः ॥ २९ ॥
 एवं कृत्वा नरपतिर्दीपावस्तुसर्वं शिवे ।
 सर्वदानैश्च यत्पुण्यं यत्पुण्यमखिलाभ्वरैः ॥ ३० ॥
 तत्पुण्यं समवाप्नोति नात्र कार्या विचारणा ।
 एवं ते देवि कथितो दीपावस्तुसर्वो महान् ॥ ३१ ॥
 आपुरारोग्यविजयसंपत्सारस्वतप्रदः ।

इत्याकाशभैरवाख्ये महाशैवतन्त्रे साम्राज्यलक्ष्मीपीठिकायां दीपावस्तुसर्वस्वरूपकथनं
 नाममष्टपठितम् पठलः ॥ ”

The two chapters reproduced above contain quite a colourful picture of the royal Diwali celebrated on two days viz. (1) ज्येष्ठ शुक्ल चतुर्दशी and (2) कार्तिक शुक्ल प्रतिपद्. This is Diwali as observed in the South of India between say A. D. 1400 and 1600. I now continue my story of Diwali and come to the extreme North of India and record a short description of Diwali

given by a Muslim writer Abdul Rahamān in an *Apabhramśa* poem called the *संदेशरासक*¹ in which we find a description of the month of *Kārttika* and the *Dipāvālī* night (जोहन्निह) as follows:—

“दितिय निमि दीवालि दीव
णवससिरेहसरिस करि लीजय ।
मंदिय भुवन तरुण जोहन्निह
महिलिय दिति सलाय सन्निह ॥ १७६ ॥”

Mr. Bhayani observes on p. 90 of his critical Introduction:—

“On the *Dipāvālī* night mansions were decorated with lights resembling the crescent moon. Ladies applied collyrium to their eyes (176).”

The commentary called *विष्णुक* on the above passage reads as follows:—

जय कार्तिकवर्णनम्—“नार्यः दीपान् नवशसिरेखावदशान् करे गृहीत्वा निशि ददन्ति ।
तज्जोतिर्कः दीपैः भुवनानि मण्डितानि । अन्यथ नार्यः तेषां दीपानां कवकं शलाकया
कृत्वा नेत्रेषु ददन्ति ॥ १७६ ॥”

Illumination of houses on the Divālī night by Hindu ladies is aptly described by this Muslim writer who belonged to *Multan*² (मूल्तान) in the Punjab. He was well versed in *Sanskrit*, *Prakrit* and *Apabhramśa*. He must have mastered these languages at some seat of Hindu Culture (perhaps it was Multan).

From the above description of *Divālī* in the Punjab of c. A. D. 1150 we now go to Alberuni's description of *Divālī* of c. A. D. 1030. In Alberuni's remarks³ “on the Festivals and Festive days” of the Hindus he describes the *Divālī* festival as follows:—

“1st *Kārtika* or new moon's day, when the sun marches in *Libra* is called *Divālī*. Then people bathe, dress festively, make presents to each other of betel leaves and areca nuts; they ride to the temples to give alms and play merrily with each other till noon. In the night they light a great number of lamps in every place so that the air is perfectly clear. The cause of this festival is that *Lakṣmī* the wife of *Vāśudeva* once a year on

1. Ed. by Jinavijayaṃśi and Bhayani, Bhāratiya Vidyābhavan, Bombay, 1945, page 71. In the Preface (p. 12) Muni Jinavijayaṃśi infers that *संदेशरासक* “must have been composed during the reign of Siddharāja or Kumārāpāla i. e. in the latter half of the 12th century or at the latest the first half of the 13th century of the Vikrama era.”

2. See p. 753 of *World Pictorial Gazetteer* by Hamerton — Multan stands on the river Chenab. It is about 190 miles S. W. of Lahore. Principal buildings are two Mahomedan Shrines and the remains of an old Hindu temple. A great trading centre (shawls and carpets.)

3. Vide p. 192 of Vol. II of *Alberuni's India*, ed. by E. C. Sachau, London, — Chap. LXXVI.

this day liberates *Bali*, the son of *Virocana*, who is a prisoner in the seventh earth. Therefore, the festival is called *Balirājya* i. e. the principality of *Bali*. The Hindus maintain that this time was a time for luck in *Kṛtayuga* and they are happy because the feast day in question resembles that time in the *Kṛtayuga*. "

In our search for the lights of the *Divālī* we have traversed a period of about 950 years and moved from the south of India to its extreme north. We stand on the threshold of antiquity at about 1000 A. D.¹ and try to see if we can cross this threshold and notice any lights of the *Divālī* in the inner apartments of the Indian history.

About 90 years before Alberuni's description of the Hindu *Divālī* in North India we find a brilliant poetic description of *Divālī* in the *Yaśastilaka campū* of Somadevasūri composed in Śaka 881 (A. D. 859). About this description my friend Dr. V. Raghavan makes the following remarks in his *Gleanings from Somadevasūri's Yaśastilaka-campū* " (p. 379 of *Journal of Ganganath Jha Research Institute*, May 1944 - Vol. I, part 3) :-

" Pp. 597-99 (*Kāvya-mālā* 70. Bombay, 1901) — The *Mahānavamī* festival is followed by the *Dipotsava*. Houses are white-washed and decorated with white festoons; music, merry-making and gambling go on; the tops of houses are bright with rows of lights. This festival is in the *Śarat* season. "

The text of the *Divālī* description reads as follows :—

" — इति विजयनगरादुपमागधावबोधितकर्मो महानवमीः निर्बलैः ।
तथा —

हेसावली द्विगुणकेतुसितांशुकधीः
पद्माक्षतं सरमणीरमणीयसारः ।
प्रासादसारितसुधाधुनिर्विसदिको
दीपोत्सवस्तव तनोतु सुदं महीश ॥ ४६२ ॥

1. In a Chinese poem on the *Lantern Festival* (of the first full moon) by An-pang Hsiao (A. D. 1007-1072) we get a parallel of our *Divālī* (Vide p. 394 of *Then Hsin Monthly*, (November, 1929). I quote a stanza from this poem :-

" Last year at the *Lantern Festival*
The flower-market lights were bright as day,
When the moon mounted to the tops of the willows,
Two lovers kept their tryst after the yellow dusk "

2. The *महानवमी* festival was celebrated on a huge scale during the time of the Vijayanagar Empire. It is called *नवरात्र* at present. It begins on *आश्विन शुक्ल प्रतिपत्* and ends on *आश्विन शुक्ल ९*, followed by *शुक्ल १०* which is *विष्णुपदशमी* (*दसरा*), which is again followed by the *Divālī* on *कार्तिक शुक्ल प्रतिपत्* (See p. 267-284) of *आर्योत्था सणाचा इतिहास* by Rgvedi.

द्युतोन्मादितकामिनीवितरुतप्राणेशचादृक्कटः
कीडाहारविलासिनीजनभवद्भूषाविकल्पोद्भटः ।
आतोद्यध्वनिमङ्गलारवभरव्याजृम्भिताशामुलः
प्रीतिं पूर्णं मनोरथस्य भवतः पुष्पात्प्रदीपोत्सवः ॥ ४६३ ॥

आभान्तरस्वर्गेशिखराप्रविट्कृपाकि-
दीपावली द्युतिधृतपुरसौधवन्धाः ।
प्रत्यङ्गसंगतमहौषधिदीप्तदेहा-
स्वो लेवितुं कुलनगा इव दत्तयात्राः ॥ ४६४ ॥

इति सुनासुक्तसूचितावसरां दीपोत्सवश्रियं चानुभूय । etc. "

From the above description of *Divālī* by a Southern writer of a. A. D. 950 we go to a Kashmirian text "not later than 6th or 7th century A. D." viz. the *नीलमतपुराण*¹ in which I find the following description of *Divālī* :—

Page 42 (Lahore Edition, 1924) —

" तथा पक्षे व्यतीते तु कर्तव्या सुखसुखिका ॥ ५०५ ॥
पञ्चदश्यां यथा विप्र तथा मे मदतः शृणु ।
तस्यां दिवा न भोक्तव्यं बालातुरजनं विना ॥ ५०६ ॥
सूर्ये स्वस्तमनुयासे पूजयित्वा करीषिणीम् ।
दीपबृक्षास्ततो देवाः देवतायतनेषु च ॥ ५०७ ॥
चतुष्पथस्मशानेषु नदीपर्वतवेदमसु ।
पृथग्मूलेषु गोष्ठेषु चत्वरैवापणेषु च ॥ ५०८ ॥
वक्ष्यैवापणाः सर्वे कर्तव्याश्चोपशोभिताः ।
दीपमालापरीक्षिते प्रदेशे तदनन्तरम् ॥ ५०९ ॥
स्वर्लोकैश्च भोक्तव्यं द्विजेन्द्र नववाससा ।
सुहृद्भिर्गोष्ठ्यैः सार्धं बंधुभिश्चानुयायिभिः ॥ ५१० ॥
ततः प्राप्ते द्वितीयेद्वि स्वनुकृतिः स्वर्लोकैः ।
कीदृशत्वं तथा कृतेः भोक्तव्यं नीतवादिनम् ॥ ५११ ॥
विशेषवच्च भोक्तव्यैः पूर्वोक्तैस्तैर्जनैस्मह ।
तस्मिन् रात्रौ जयो यस्य तस्य संवत्सरः शुभः ॥ ५१२ ॥

1. Ed. by Ram Lal and Zaidoo, Lahore, 1924 — p. 7 of Introduction. — See also Winternitz: *History of Indian Literature* (Calcutta, 1927) Vol. I, p. 523 — Kalhapa (about 1145 A. D.) drew on this Purāṇa. He regarded it as a venerable Purāṇa "It must be several centuries earlier than Kalhapa's work" (राजतरङ्गिणी).

तस्यां रात्रौ तु कतेभ्यं द्रव्यास्थानं सुसोभितः ।
 गन्धैर्वस्त्रैस्तथा धूपैः रत्नैश्चैवाभिलंकृतम् ॥ ५१३ ॥
 दीपमालापरिक्षिप्तं तथा धूपेन धूपितम् ।
 दधित्वाभिश्च सज्जितैः तैर्नेया सा निशा मवेत् ॥ ५१४ ॥
 पूज्या नूतनवासोभिः सुहृत्संबन्धिबोधवाः ।
 ब्राह्मणा भूत्यवगांश्च चन्द्रदेव यथाविधि ॥ ५१५ ॥
 इति नी० कर्तिकामायां दीपमालावर्णनम् ।²

The above passage corresponds to verses 398 to 407 in the Critical Edition of the *Nilamata* by K. S. J. M. de Vreese published by E. J. Brill, Leiden, 1936 (pp. 36-37).

From the description of *Dipamālā* in the *Nilamata Purāṇa* of Kashmir composed in the "6th or 7th century A. D." we turn to the play *Nāgānanda*¹ of Śrī Harṣa, who is supposed to be identical with Harṣavardhana of Kaṇauj, the reputed author of two other plays viz. *Ratnāvalī* and *Priyadarśikā*, who ruled between A. D. 606 and 648. In Act IV of *Nāgānanda* I find a reference² to *Divālī* in the following extract:—

“प्रतिहार — अहमपि महाराजविश्वावसुना समादिष्टः । यथा सुगन्द गच्छ मित्रा-
 वसुं द्रुधि । अस्मिन् दीपप्रतिपदुत्सवे मलयवत्या जामातुश्चैतदुत्सवा-
 सुरुपं चर्त्तिकाचिद् प्रदीयते । तदागम्य निरूप्यताम् इति । तदुत्सव-
 रात्र्युत्थीयकाशमार्यः । अहमपि युवराजमित्रावसोरातपनाय गच्छामि ।”
 (इति निष्क्रान्तौ)

In their notes³ on the expression “दीपप्रतिपदुत्सवे” the editors observe : “This seems to be a festival held on the first day of the bright fortnight of *Kārtika*⁴ and celebrated with illuminations, our *Divālī*.” I think the cumulative effect of the history of *Divālī* reconstructed by me so far will warrant the above identification of दीपप्रतिपदुत्सव with our *Divālī* festival.

1. Ed. by G. B. Brahmā and S. M. Paramjpa.

2. Ibid. pp. 61-62.

3. Ibid. Notes, p. 51.

4. Mr. H. N. Mehta in his *Pre-Buddhist India* (Bombay, 1939, pp. 354-355) deals with sports and festivals. In this connection he refers to (1) कार्तिक festival on the night of the Moon (कार्तिकी पूर्णिमा), (2) आश्विन — night of Full Moon (चातुर्मासिनी कौमुदी). There is no reference in Mehta's description of these festivals to any display of lamps. (See J. I., pp. 499-500-G. 143; II, p. 372, V, pp. 212-214; and J. VI, pp. 221-222, G. 947, 949, 953 (उत्तमो उत्तमो).

All modern annotators and editors¹ of the *Nāgānanda* equate "दीपप्रतिपदुत्सव" with *Divālī* festival but the commentary² of Śivarāma explains the expression with the remarks : प्रतिपदुत्सवे स्वाकीपाकाद्ये. I cannot say if the *Divālī* was known as स्वाकीपाकदसव in ancient or mediaeval India. In this connection I note here some points about the origin of the *Divālī* festival recorded by "Rgvedi" in his book on *Argan Festivals*³ already referred to by me. These points are briefly as follows :—

(1) The present दीपावलि महोत्सव is a unification and transformation of three पाकयज्ञ v. z. (i) पार्वण, (ii) आश्वयुजी and (iii) आश्रयण.

(2) पार्वण appears to have been observed on आश्विन वद्य ३० in ancient times as a पाकयज्ञ in honour of the ancestors.

(3) आश्वयुजी was observed in ancient times on the आश्विन वीर्णिमा. It pertained to agriculture, the presiding deity of which was सीता.

(4) आश्रयण (नवाष्टोष्टि) was observed on मार्गशीर्ष वीर्णिमा. It indicated the closing of the संवत्सर.

(5) In course of time कार्तिक was fixed upon as the first month of the विक्रम संवत् during the reign of विक्रमादित्य, the founder of this era. The custom of celebrating the *Divālī* in this month in association with the other festivities of the New year's beginning must have given the *Divālī* its present form.

The above hypothesis about the origin and development of the modern *Divālī* festival needs to be substantiated by evidence. Its author has not recorded any convincing evidence in its support to compel our acceptance of it.

Our story of *Divālī* as revealed by datable literary evidence has so far come to c. A. D. 600. If the दीपप्रतिपदुत्सव mentioned in the *Nāgānanda* definitely means the *Divālī*⁴ we can easily take its antiquity at least upto A. D. 500, as national festivals have always a long tradition behind them.

1. Krishnashastrī Chiplunkar in his Marathi translation of *Nāgānanda* (Bombay, 1885) p. 100, translates the expression "दीपप्रतिपदुत्सवे" as "दिसळीने सणावे दिवशी"—

Principal R. D. Karmarkar in his Edition of *Nāgānanda* (Poona, 1919), p. 50 of Notes, observes :—"In the introductory scene from the conversation of the कञ्चुकी and प्रीतिहार we learn that red garments have to be presented for ten days after marriage according to the custom of the time to the bride and the bride-groom and also that विधानसु wants to make a suitable present to the newly wedded pair at the approaching Dipdōśī festival."

2. Ed. by Gupapattī Śāstri, Trivandrum S. Series, 1917, page 187.

3. आर्योप्या सजाना इतिहास, Bombay, 1915, pages 290-298.

4. My friend Mr. M. Govind Pal of Manjeshwar (South Kanara) states in a private communication that प्रतिपत् in "दीपप्रतिपदुत्सवे" clearly refers to कार्तिक शुक्ल प्रतिपत् because
(continued on the next page)

To go backwards from A. D. 500 is now a difficult task and I earnestly invite brother-scholars to point out from early sources any references to or descriptions of the *Divālī* which can establish the antiquity of this national festival at least for 2000 years, if not more.

Hemacandra in his *Deśināmamālā*¹ (III, 48) mentions a *Deśī* word "जक्करत्ती" (= यक्षरात्रि) and equates it with दीवाली or दीपालिका. If this explanation is correct we can easily take back the antiquity of *Divālī* to the time² of Vātsyāyana's *Kāmasūtra*, which mentions यक्षरात्रि in its list of festivals, as pointed out by Mr. T. N. Ray in his delightful article on "The Indoor and out-door Games of Ancient India" (Vide p. 244 of *Proceedings of the Indian History Congress, Calcutta, 1939*). Mr. Ray states that the festivals यक्षरात्रि, कौमुदीजागर and सुवसन्तक are termed माहिमनी or having got a noble purpose and are universal and the rest are देश्य or provincial. About यक्षरात्रि Mr. Ray³ observes :—

"*Yakṣarātri* is performed during the night of the New Moon Night of Kārttika. [Some are of opinion that यक्षरात्रि is the Full Moon Night of Kārttika. But I don't think that they are correct. Vide the commentary by Ramacandra Sāstri on *Kandarpacūḍāmaṇi* (I, 4. 42)]. This night is also called सुलरात्रि.⁴ People generally gamble during this night. This is the night when the *Divālī* festival is celebrated nowadays almost every where in India. In Bengal and in some parts of India goddess *Kālī* is

(continued from the previous page)

of the reference to शरत्तमय in the following lines which are introduced by the poet in the same context :— नायक — मित्रावलो पश्य पश्य शरत्तमय — पाण्डुभिः पयोदपटलैः प्रावृत्ताः प्रालेपाचल-
शिखरिभ्यमुद्गच्छन्ति एते मलयचलसानवः " [These peaks of the मलय mountain, spread over by the falls of clouds, white on account of autumn, possess the beauty of the peaks of the Himalaya (प्रालेपाचल)].

1. Ed. by Rāmānujśvāmi in *B. S. Series* (B. O. R. Institute, Poona, 1938), p. 142.

Example :— " मणिवल्लहि कुण्ठती जेपालेभमि जक्करत्ति व ।

जणोहणाय वि तुमे पि ति वच्छेदेण किं हरति ॥ ३५ ॥ "

2. About 100 A. D. — Keith assigns the *Kāmasūtra* to c. 500 A. D. Mr. Ray accepts the date "beginning of the Christian era" for the work.

3. Mr. Ray states in foot-note 16 of his article :— I have dealt with festivals in my Presidential address on the occasion of *Dipālī Utsav* (1946 B. S.) at Dinajpur, which is going to be published very soon. " I have not seen this address.

4. The commentator Yaśodhara in his *Jayamahgalā* comment. on the *Kāmasūtra* observes (p. 50 of *Kāmasūtra*, ed. by Kedārnāth, N. S. Press, Bombay, 1900) :—

" यक्षरात्रिरिति । सुवसन्तिः । यक्षाणां तत्र सन्निधानात् । तत्र प्रापशो लोकस्य वृत्तकीडा ।
..... एता माहिमान्यः क्रीडाः । देश्या आह—सहकारभञ्जिका " etc.

worshipped during the night. The New Moon and Full Moon Nights are specially fixed for the worship of *Kālī* and *Lakṣmī*, the goddess of wealth. The *Divāli* festival is performed in honour of this goddess in most parts of India. The day following this night is called *सुतप्रतिपदा* which is the first day of the Indian calendar of the *Vikrama* era. *Yakṣarātri* is the last night of the year. It is said that *Bali*, the king of the nether world ascended the throne on this day."

Hemacandra's equation : "जक्षरत्ती (यक्षरात्रि) = दीवाली or दीपालिका" is a good starting point to hunt up the history of the *Divāli* in sources on either side of the Christian era, especially because the *Kāmasūtra* mentions the यक्षरात्रि among three major festivals (माहिमन्यः explained by Yaśodhara as "महिमा महत्त्वं उद्दिश्यते वासनाम्"). If more evidence can be gathered about the यक्षरात्रि festival, we shall be in a position to clarify the problem of the origin of *Divāli*.

At the beginning of his article on Games referred to above Mr. Ray observes :—

"It is not possible to give a chronological account of these games. There are certain games still prevalent in India, which can be traced as far back as the *Buddhist*, *Epic*, and even the *Vedic* period. So we shall arrange the games according to their nature and shall try to give their history as far as practicable."

I am firmly convinced that without a chronological account of our festivals we cannot understand their history. In the present paper I have planted some mile-stones of the *chronology of Divāli* from about A. D. 100 to A. D. 1946 as will be seen from the following tabular statement :—

Chronology	Reference D = Divāli	Time indicated
Between A. D. 50 and 400	कामसूत्र mentions यक्षरात्रि as an important festival—According to Hemacandra जक्षरत्ती (यक्षरात्रि) is equal to दीवाली or दीपालिका—यक्षोषर (on कामसूत्र) explains यक्षरात्रि as सुखरात्रि, attended with यज्ञ and सूतकीर्ता. He calls it a माहिमनी festival as opposed to देहन. Both these terms are mentioned by the कामसूत्र.	The कामसूत्र gives its list of festivals as यक्षरात्रि, कौमुदीजागर, सुषसन्तक etc. Is any chronological order intended in this list?

Chronology	Reference D = Divāñ	Time indicated
A. D. 606-648	Śrī Harṣa of Kanauj refers to दीपप्रतिपदुत्सव in his play नागानन्द which is equal to modern D as it has a reference to शरत्समय mentioned in the same context—The custom of presenting garments to the bride and bride-groom at this festival referred to in नागानन्द has its parallel in the modern custom of honouring the son-in-law with feast and presents on the first D after marriage.	प्रतिपद् of शरत्समय.
Between A. D. 500 and 800	नीलमनपुराण composed in Kashmir describes in detail the दीपमाला festival with the following features:— (1) All-round illuminations, (2) hoisting up of festoons, (3) Feasting with Brahmins, relatives and dependents, (4) Gambling, Musio, (5) Passing the night in the company of ladies, (6) Wearing of rich apparel and jewels, (7) Presenting new garments to friends, relatives, Brahmins and the servants.	पञ्चदशी — “ कार्तिक अमावासी दीपमाला वर्णनम् ” according to colophon.
A. D. 959	श्रीमदेवमूरि in his यशस्तिलकचंप्ू composed during the reign of the राष्ट्रकूट King कृष्ण (III) of मान्यखेट (Mālkheḍ) describes दीपोत्सव with the following features:— (1) Houses, white-washed and decorated with white festoons, (2) Merry-making in the company of ladies, (3) Music, (4) Gambling, (5) Tops of houses bright with rows of lights, (6) Indicated by सूनाम्क (“ सूनाम्कसूचितावसरो दीपोत्सवभिवं. ”)	Performed after the महानवमी festival (महानवमी निर्वर्त्य).
A. D. 1030	The astronomer श्रीपति refers to दिवाळी in his Marathi commentary on his own ज्योतिषरत्नमाला.	Prior to कार्तिक शुक्लनवमी.

Chronology	Reference D = Divālī	Time indicated
A. D. 1030	Alberūnī in his "Enquiry into India" (<i>Tahkik-i-Hind</i>) gives a detailed description of <i>D</i> with the following features :- (1) name " <i>Diwali</i> ", (2) Festive dress, (3) Making presents of <i>betel leaves and areca nuts</i> , (4) Merry-making, (5) visiting temples and giving alms, (6) All-round display of lamps at night, (7) cause of <i>D</i> given as the liberation of <i>Bali</i> on this day by <i>Lakṣmī</i> , wife of <i>Vāsudeva</i> , (8) a time for luck - <i>Alberūnī</i> entered India in the train of <i>Mahmūd of Gaznī</i> .	" 1st <i>Kārtika</i> of New Moon's day when the Sun marches in <i>Libra</i> ."
A.D. 1088-1173	हेमचन्द्र of Gujarāt refers in his <i>देश-नाममाला</i> to "ज्येष्ठरात्री" (यक्षरात्रि) and equates it with दीवाली or दीपालिका.	
Before A. D. 1159	त्रिकाण्डशेष of पुरुषोत्तमदेव mentions यक्षरात्रि = दीपाली (1. 1. 108) (see यक्षरात्रि in <i>St. Petersburg Sans. Worterbuch</i>)	
A.D. 1100-1200	Abdul Rahman of Multan in the Punjab in his <i>Apabhramśa</i> work सेंदेस रासक describes the <i>Dīpāvalī</i> night (जोड़खिलहि) with the following features:- (1) Illumination of mansions by ladies all-round. (2) Ladies applying the collyrium of these lamps to their eyes. (3) Resemblance of the <i>Divālī</i> lamps to the crescent moon.	शरत् Season— कार्तिक व्रजन.
A. D. 1119	A <i>Kannāḍa</i> inscription of the Madras Presidency of the reign of <i>Chālukya Tribhuvanamalla</i> refers to a gift of one <i>gadyāṇa</i> for the service of नीलेश्वर देव by one <i>Kāvarāja</i> on a महापर्व, New Moon day of अश्वयुज, सोमवार.	New Moon day of अश्वयुज, सोमवार called महापर्व, which Dr. Fleet regards as दीपालि (which extended from जातिन कुण्ड १४ to कार्तिक कुण्ड १).

Chronology	Reference D = Divālī	Time indicated
A. D. 1290	<p>The Mahārāṣṭra Saint ज्ञानेश्वर refers to दिवाळी in his ज्ञानेश्वरी in three different metaphors — The illuminations of the Divālī are compared to the light of spiritual knowledge.</p>	09/11/1290
c. A. D. 1250	<p>In the Marathi Mahānubhāva text लीळाचरित्र a long description is given about the celebration of <i>Divālī</i> by चक्रवर, the founder of this sect and his Gosāvi pupils. Features of this description are:—</p> <ol style="list-style-type: none"> (1) Plenty of water stored and used for the Divālī bath, taken by the <i>Gosāvis</i>. (2) Use of oil for rubbing the bodies before this bath. (3) Waving of lights (बोवाळणी) before the <i>Gosāvis</i> by the woman-disciple of चक्रवर. (4) Preparation of choice dishes for dinner such as मोदक, काहु, सेव etc. on the भाऊबीज (यमद्वितीया) day following the Divālī day. <p>This was a Saint's <i>Divālī</i> without any merry-making of the aristocratic variety. It was quite modest and simple.</p>	
c. A. D. 1260	<p>हेमाद्रि in his चतुर्वर्गचिन्तामणि (व्रतखण्ड) describes the यमद्वितीया (or भाऊबीज) festival. In this connection he quotes a passage from भविष्योत्तर containing the story of यम and his sister यमुना, who feasted him at her house. Since that time this festival was observed by brothers and sisters.</p>	कार्तिक शुद्ध द्वितीया.

Chronology	Reference D = Divāli	Time indicated
A. D. 1805	<p>मेरुतुङ्ग of Gujarat in his प्रबन्धचिन्तामणि narrates the story of Kolhāpur king, who was contemporary of king Siddharāja of Gujarat (A. D. 1093-1148). In this connection he refers to the <i>Divāli</i> festival at Kolhapur with the following features:—</p> <p>(1) Worship of the महालक्ष्मी goddess of Kolhapur by the king's wives on the <i>Divāli</i> night.</p> <p>(2) Oblation of gold jewels and camphor offered to महालक्ष्मी on the <i>Divāli</i> night by an officer of Siddharāja.</p> <p>(3) Gift of a magic garment to महालक्ष्मी by the above officer.</p>	<i>Divāli night</i>
A. D. 1420	<p><i>Nicoloi Conti</i>, the Italian traveller who visited Vijayanagar about A. D. 1420 or 1421 has described the festivals that were celebrated at Vijayanagar such as वर्षप्रतिपदा, महालक्ष्मी, दीपावली and होली (Vide p. 252 of विजयनगर स्मारक ग्रंथ, B. I. S. Mandal, Poona, 1936-37, article on विजयनगर आणि परकीय प्रवासी by R. M. Athavale). He describes the <i>Divāli</i> lamps kept burning day and night within temples and on their roofs.</p>	
Between A. D. 1450 and 1600	<p>The जाकासभैरवकल्प, an encyclopaedic work dealing with social religious and political life, possibly of Vijayanagar Empire, describes in two chapters how a king should observe the <i>Divāli</i> on नरकचतुर्दशी and कार्तिक शुक्ल प्रतिपत्. The features of the नरकचतुर्दशी महोत्सव are :—</p> <p>(1) This festival brings victory, progeny, happiness, prosperity etc. to kings.</p>	<p>अश्विन कृष्ण चतुर्दशी or नरक चतुर्दशी and कार्तिक सिंहे पक्षे प्रतिपत्.</p>

Chronology	Reference D = Divāli	Time indicated
	<p>It is called साम्राज्यद (giver of Sovereignty).</p> <p>(2) Early morning bath, (3) Worship of <i>Purohitas</i> and other eminent Brahmins.</p> <p>(4) At the bath the king's wife should anoint him with oil and <i>mallas</i> (wrestlers) should bathe him with warm water. This is called मङ्गलस्नान.</p> <p>(5) King should worship his special deity and light three lamps before it.</p> <p>(6) Then he should go to the आस्यमण्डप (assembly hall) duly attired with sword, helmet, ornaments etc. and sit on the royal throne (सिंहासन) with all his servants and officers in attendance. He should receive here the members of the assembly consisting of tributary princes, learned Brahmins, poets, singers, actors, dancers, astrologers, and courtezans. This reception should be according to the status of each class of the assembly. The King should then distribute presents in the form of garments. The distribution of <i>tāmbūla</i> etc. should bring the function to a close.</p> <p>(7) The King should then go to the बन्धुपुर and there in the company of beautiful ladies, his sons and grand-sons etc. finish his dinner.</p> <p>(8) In the evening he should witness, in the company of tributary princes etc. a display of बान्धविषा (fire-works) followed by a dramatic performance in the नाट्यमण्डप accompanied with singing etc.</p>	

Chronology	Reference D = Divāli	Time indicated
	<p>(9) He should then retire to the अन्तःपुर, take his meals with the members of the house-hold and later pass the night in the company of his chief queen (महिषी).</p> <p>The features of the दीपावली proper on the following day (कार्तिक शुक्ल प्रतिपद्) are :—</p> <p>(1) Bath etc. as on the previous day.</p> <p>(2) Worship of भास्कर (Sun).</p> <p>(3) Offering three lamps to लक्ष्मी-नारायण for averting अलक्ष्मी and establishing लक्ष्मी on a secure basis (स्थायसिद्धये).</p> <p>(4) Holding a gathering in the आस्था-मकुट as on the previous day.</p> <p>(5) Retiring to अन्तःपुर and there worshipping सात्त्विकलक्ष्मी.</p> <p>(6) After-noon rest, followed by entertainments like महलपुड.</p> <p>(7) Illuminations all-round in the capital in temples, assembly-halls, terraces streets and squares, theatres etc.</p> <p>(8) Honouring the royal servants with <i>tāmbūla</i> and garments after their labours (कृतब्रह्मन्) for the success of the Divāli celebrations.</p> <p>(9) Dedication of the entire illuminations (दीपनिवह) to महालक्ष्मी.</p> <p>(10) Worship of बली, son of विरोचन and grandson of प्रह्लाद.</p> <p>(11) Distribution of gifts of gold etc. to Brahmins, relatives etc. with a joyous heart.</p>	

Chronology	Reference D = Divāli	Time indicated
A. D. 1590	<p>Thus terminates the दीपावली-इत्यत्र contributing to long life, health, victory, prosperity and knowledge.</p> <p><i>Ain-i-Akbari</i> of Abul Fazl describes <i>Divāli</i>.</p> <p><i>Features</i> — (1) Greatest festival of the Vaiśya caste, (2) Illuminations—difference in calculating the date of D. — celebrated on कार्तिक शुक्ल १३ and कृष्ण १५, (3) Lamps are lit as on the Muslim festival <i>Shab-i-barāt</i>, (4) Dicing and other strange traditions.</p>	<p><i>Kārttika</i> कृष्णपक्ष १५ and शुक्लपक्ष १३.</p>
A.D. 1613, 1623 1651, 1671, 1673, 1690, 1820, 1843, 1883.	<p>European references to <i>Divāli</i> recorded in Hobson-Jobson. <i>Features</i> :—(1) Feasting, (2) Festival in honour of विष्णु, (3) Sending presents to all concerned, (4) Bania's <i>Divāli</i>, (5) Grand festival season, (6) Fireworks (1820), (7) Worship of लक्ष्मी, (8) Floating of lamps in river, (9) Splendid <i>Divāli</i> at Benares (1888).</p>	

In the foregoing study of the history of the *Divāli* festival I have confined my evidence as far as possible to non-Purāṇic sources, as the chronology of the Purāṇic sources is not definite. I hope now that many of my friends who have made a close study of the Purāṇic sources will throw more light on this festival of lights by linking up the Purāṇic sources with the chronology of this festival as recorded in the present paper for a period of about 2000 years from the beginning of the Christian era up to the present day.¹

1. Since this paper was drafted I have sent for publication in the *Journal of the Dr. Gangadhar Jha Research Institute, Allahabad*, a paper on "The Sukhamsiptakā of the Nīlamala Purāṇa (between A. D. 800 and 800) and the Āditya Purāṇa quoted by Hemādri (c. A. D. 1260) and its relation to the modern diśālī festival" — I have further received the following replies to my inquiries about *Divāli*, which would be useful for further investigation in this field :—

(continued on the next page)

My present study of the history of the Divālī has been prepared in space-time context. The time-context has been made sufficiently clear in the table given above. As regards the space-context I may observe that the sources used in the present study pertain to the celebration of the *Divālī* from Kashmir to Madras at such places as Multan, Kashmir, Kanauj, Delhi, Agra, Gujarāt, Chhattisgarh (C. P.), Mahārāṣṭra, Poona, Mālkheḍ (in Nizam's Dominions), Vijayanagar, etc. This space-context shows the national character of the *Divālī* from very early times. Yōsodhara, therefore, is right in putting the *Yakṣarātri* (or *Divālī*) in the category of *Māhimānī* (national) festivals mentioned by *Kāmasūtra* as distinguished from the *deśya* (provincial or regional) festivals.

(continued from the previous page)

(I) Mm. Prof. P. V. Kane writes on 22-1-1945 :—

" The 4th volume of my work (*History of Dharmasāstra*) will deal with festivals and *vrata*s. Therefore, so far I have written nothing about the Divālī festival. From my notes I find that Hemādri quotes स्कन्दपुराण and भविष्यपुराण for lighting lamps in *Divālī*; similarly the मदनपारिजात quotes बृहत्समु, the दिवोदासीय quotes ब्राह्मपुराण. The निर्णयसिन्धु also quotes these and the कृत्तरत्नाकर (pp. 386-396 and p. 413) has something to say about आश्विनरात्रिमहोत्सव and समद्वितीया. "

(II) Dr. A. P. Karmarkar who is now working on Purāṇic Culture at the Bhāratīya Vidyā Bhavan, Bombay, has kindly sent me the following references to *Dipāvālī* from the *Purāṇas*, on 1-2-1946 :—

(1) पद्मपुराण (उत्तरखंड, chap. 123); (2) वामनपुराण (chapter 92—verses 58 ff. — Note also the दशवतार in the ब्रह्माण्डपुराण); (3) स्कन्दपुराण (वैष्णव खण्ड—कार्तिकमासमाहारम्, chapters 9 ff.).

(III) Dr. A. N. Upadhye (Kolhapur) writes about Jain *Divālī* on 26-1-1946 :— " The *Divālī* is the most important festivity with the Jains. Lord Mahāvīra attained Mokṣa on the कार्तिक वद्य अमा (in the South आश्विन वद्य अमा). The Jains practically all over India celebrate the Nirvāṇa of Mahāvīra by illuminating lights on the night of the New Moon in the month of Kārtikā; the कस्मसूत्र remarks : " Since the light of Intelligence is gone, let us make an illumination of material matter " (see S. B. E. Vol. 22, pp. 264-266). The era of महावीर निर्वाण begins from कार्तिक शुद्ध १. The remark of the कस्मसूत्र is the starting point for our study. "

I am thankful to all the above friends for their helpful and prompt replies to my queries about *Divālī*.

19. Studies in the History of Indian Festivals The Sukhasuptikā of the Ādityapurāṇa and the Nīlamatapurāṇa (A.D. 500-800) and its Relation to the Modern Divālī Festival *

In my paper on the *History of the Divālī Festival (c.A.D. 100-1945)* I have pointed out the following facts :—

(1) वक्षरात्रि mentioned by the *Kāmasūtra* as an important festival is identical with its *deśī* name वक्षरती mentioned by हेमचन्द्र in his *Deśināmāla* and explained as दीवाकी or दीपालिका.

(2) Another lexicographer Puruṣottamadeva in his lexicon त्रिकाण्डशेष also equates वक्षरात्रि with दीपालि (see St. Petersburg Worterbuch under वक्षरात्रि). This author is earlier than A.D. 1159.

(3) यशोधर in his commentary *Jayamaṅgalā* on the *Kāmasūtra* explains वक्षरात्रि as सुखरात्रि । वक्षरात्रिरिति । सुखरात्रिः । वक्षणां तत्र सन्निधानात् । तत्र प्रायशो लोकस्य वृत्कीडा । ²

Mr. Apte in his *Sanskrit-English Dictionary* explains सुखरात्रि as the "night of new moon (when lamps are lighted in honour of *Lakṣmī*)," but does not record any usages of this term.

If the above explanations are correct we can form the following equation of all these terms :

वक्षरात्रि = सुखरात्रि (according to यशोधर)
associated with वृत्कीडा and वक्षs.

* *Journal of Gangadhar Jha Research Institute*, Vol. III, Part 2 (1946), pp. 206-216.

1. According to Krishnamachariar (P. 890 of *Classical Sanskrit Literature*, 1907) Yaśodhara's " gloss is later than Kokkōka (12th cent. A. D.) and cannot be earlier than the 18th century A. D. " Kokkōka is the author of the रतिरहस्य (*Ibid.*, p. 398).

2. Mr. B. M. Kṣuparkar in his Marathi Translation of कामसूत्र and its Commentary by यशोधर, Bombay, 1936, p. 83, translates this passage as follows :— " कार्तिक अमावास्यायां रात्रीला वक्षरात्र म्हणतात, त्या रात्री वक्षोचे संनिध्य असते. या रात्रीमध्ये बहुतेक लोक वृत्कीडा करितात, "

= जम्बरुकी according to हेमचन्द्र (A. D. 1088-1172)
is equal to दीवाली or दीपालिका,

= दीपाली (according to त्रिकाण्डशेष—Before A. D. 1159).

= सुखरात्रि the night of new moon when lamps are
lighted in honour of लक्ष्मी (Apte's Dictionary).

We can visualize the दीपावली in the above equation but the term सुखरात्रि (given as an equivalent of पक्षरात्रि by यशोधर with two features viz. (1) शूतकीडा or gambling and (2) वक्ष-संनिधान or association with वक्षस) remains vague. Let us, therefore, see if we can find out any descriptions of this सुखरात्रि. In this connection I have to point out that Hemādri¹ records the description of a व्रत called सुखसुप्तिका or सुखसुप्तिव्रत (जादित्यपुराणोक्त), which in my opinion is identical with सुखरात्रि mentioned by यशोधर in his commentary on the *Kāmasūtra*. This description reads as follows:—

Pages 348-349 — “ सनाकुमार उवाच ।²

अमावास्यान्तु देवाश्च कार्तिके मासि केशव ।

अनन्यं प्राप्य सुप्तास्तु सुखा श्रीरोदसानुषु ॥ १ ॥

लक्ष्मीदैत्यभयान्मुक्ता सुखं सुप्ता भुजोदरे ।

चतुर्भुजस्य हस्तान्ते ब्रह्मा सुषस्त पङ्कजे ॥ २ ॥

अतोऽयं विश्वविकार्या मनुष्यैः सुखसुप्तिका ।

दिवा तत्र न भोक्तव्यमृते बालातुरान् जनान् ॥ ३ ॥

1. Vide pp. 348-349 of *Caturvargaśāstram* by Hemādri, Vol. II (Vrātakhapāṭha, Part II) Bb. India, Calcutta, 1879.

2. The Kashmirian नीलमतपुराण which is supposed to be “ not later than 6th or 7th century A. D. ” by its Editors Ramai and Zadoo (Vide P. 7 of Intro. to नीलमत, Lahore, 1924) contains दीपमालावर्णन on कार्तिकामावास्या or सुखसुप्तिका, which reads as follows:—
Page 42 (Verses 505-515)—

“ तथा पक्षे व्यतीति तु कर्त्तव्या सुखसुप्तिका ॥ ५०५ ॥

पञ्चदश्यां यथा विप्र तथा मे मदतः शृणु ।

तस्यां दिवा न भोक्तव्यं बालातुराङ्गने विना ॥ ५०६ ॥

सर्वे त्वस्तनुप्राप्ते पूजयित्वा करोषिणीम् ।

दीपवृक्षास्ततो देवाः देवतापतनेषु च ॥ ५०७ ॥

चतुष्पद्मशयनेषु नदीपर्वतवेश्मनु ।

ब्रह्ममूलेषु गोष्ठेषु सत्त्वरेष्वापणेषु च ॥ ५०८ ॥

प्रदोषसमये लक्ष्मीं पूजयित्वा ततः क्रमात् ।
 दीपवृक्षाश्च दातव्याः शक्त्या देवगृहेषु च ॥ ४ ॥
 चतुष्पथे इमशानेषु नदीपर्वतवेदमसु ।
 वृक्षमूलेषु गोष्ठेषु चत्परेषु गुहासु च ॥ ५ ॥
 वस्त्रैः पुष्पैः शोभितव्याः ऋषयिण्यभूमयः ।
 दीपमालापरिक्षिप्ते प्रदेशे तदनन्तरम् ॥ ६ ॥
 ब्राह्मणान्भोजयित्वादौ विभज्य च तुमुक्षितान् ।
 अलंकृतेन भोक्तव्यं नववस्त्रोपशोभिना ॥ ७ ॥
 स्निग्धैर्मुग्धैर्विदग्धैश्च वाग्ध्वैर्निभूतैः सह ।
 शङ्करस्तु पुरा द्यूतं सत्यज्जं सुमनोहरम् ॥ ८ ॥
 कार्तिके शुक्लपक्षे तु प्रथमेऽहनि सत्यवत् ।
 जितश्च शङ्करस्तत्र जयं लेभे च पार्वती ॥ ९ ॥
 अतोऽर्थं शङ्करो दुःखोऽयमा निवर्त्य सुखोपिता ।
 तस्माद् द्यूतं प्रवर्तव्यं प्रभाते तत्र मानवैः ॥ १० ॥

वस्त्रैश्चैवापणाः सर्वे कर्तव्याश्चोपशोभिताः ।
 दीपमाला परिक्षिप्ते प्रदेशे तदनन्तरम् ॥ ५०९ ॥
 स्वलंकृतैश्च भोक्तव्यं द्विजेन्द्र नववाससा ।
 सुहृद्भिर्ब्राह्मणैः सार्धं कञ्चुमिक्षानुवायिभिः ॥ ५१० ॥
 ततः प्राप्ते द्वितीयेऽह्नि स्वनुलिप्तैः स्वलंकृतैः ।
 क्रीडितव्यं तथा द्यूतैः श्रोतव्यं गीतवादितम् ॥ ५११ ॥
 विशेषवच्च भोक्तव्यैः पूर्वोक्तैस्तैः जनैस्सह ।
 तस्मिन् द्यूते जयो यस्य तस्य संवत्सरः शुभः ॥ ५१२ ॥
 तस्यां रात्रौ तु कर्त्तव्यं शय्यास्थानं सुशोभितम् ।
 गन्धैर्बस्त्रैस्तथा धूपैः रत्नैश्चैवाभिलंकृतम् ॥ ५१३ ॥
 दीपमालापरिक्षिप्तं तथा धूपेन धूपितम् ।
 दक्षितामिष्य संहितैः तैर्नया सा निशा भवेत् ॥ ५१४ ॥
 पूज्या नूतनवासोभिः सुहृत्संबन्धिवाचकाः ।
 ब्राह्मणामृत्यवर्गाश्च चन्द्रदेव यथाविधि ॥ ५१५ ॥
 इति नी० कार्तिकमासां दीपमालावर्णनम् "

The above passage corresponds to verses 398 to 407 in the Critical Edition of *Nityamada* (pp. 36-37) by K. S. J. M. de Vries, Leiden, E. J. Brill, 1936.

तस्मिन् भवेज्जयो यस्य तस्य संवत्सरं शुभम् ।
 पराजये विरुद्धन्तु लब्धनाशस्ततो भवेत् ॥ ११ ॥
 श्रोतव्यं गीतवाद्यादि स्वमुल्लिखैः स्वलङ्कृतैः ।
 विशेषवच्च भोक्तव्यं प्रशस्तैर्वाग्वैस्मद ॥ १२ ॥
 तस्यो निशायां कर्त्तव्यं शय्यास्थानं सुशोभनम् ।
 गन्धपुष्पस्तया वस्त्रैः स्तम्भमालैरलङ्कृतम् ॥ १३ ॥
 दीपमालापरिक्षिप्तं तथा धूपेन धूपितम् ।
 द्युतिभिश्च सहितैर्नया सा च भवेन्नशा ॥ १४ ॥
 नवैर्बस्त्रैश्च संपूज्य द्विजसम्बन्धिवान्भवान् ।

इत्यादित्यपुराणोक्तं सुखसुप्तिव्रतम् । ”

The foregoing description of सुखसुप्ति or सुखसुप्तिका quoted as an extract from the *Āditya-Purāṇa* by Hemādri (c. A. D. 1260) is practically identical¹ with the दीपमालावर्णनं (or सुखसुप्तिकावर्णनं) found in the Kashmirian *Nīlamatapurāṇa* which is considered “not later than 6th or 7th century A. D.” “The historian Kalhaṇa (about 1148 A. D.) drew on the *Nīlamata* in his *Rajatarāṅgiṇī* for the ancient history of Kashmir and he regarded it as a venerable *Purāṇa*. It must therefore, be several centuries earlier than Kalhaṇa’s work” — says Dr. Winternitz.²

Hemādri states the source of his extract on सुखसुप्तिव्रतं viz. आदित्यपुराण but no such statement has been made by the author of the नीलमतपुराण. Presuming that the आदित्यपुराण is earlier than the नीलमतपुराण it is possible to suppose that the नीलमत has borrowed the extract from the आदित्यपुराण which is mentioned by Alberuni (c. A. D. 1030) in his list of *Purāṇas*.³ Even if this supposition is not accepted we are justified in inferring that the सुखसुप्तिकाव्रत and the practice of observing it on the New Moon day of the month of *Kārtika* (कार्तिक-श्रमावास्या) was current say between A. D. 500 and 800.

1. This identity is not merely in respect of the contents of the extracts from the आदित्यपुराण and नीलमतपुराण but there is verbal parallelism with slight variations as will be seen from a comparison of the two extracts quoted one below the other.

2. Vide p. 583 of *History of Indian Literature*, Vol. I, Calcutta, 1927. Kalhaṇa calls the work नीलमत (राजतरङ्गिणी I, 14; 16) or नीलपुराण (I. c. I., 178). The Pandits of Kashmir usually call it नीलमतपुराण.

3. Vide p. 90 of *Purāṇic Records* by Dr. Hazra, Dacca, 1940.

The features of this सुखसुप्तिकावत as revealed by the extract quoted by Hemādri and that from the नीलमतपुराण are as follows:—

- (1) This *vrata* is to be observed on कार्तिक अमावास्या,
- (2) लक्ष्मी or करीपिणी (the goddess of wealth) is to be worshipped after sun-set (प्रदोषसमये, सुर्वेतु अस्तमनुप्राप्ते).
- (3) All persons, except children and sick persons, should observe *fast* by daytime.
- (4) After लक्ष्मीपूजन lamps should be lighted all round in temples, cross-roads, cemeteries, on mountains, rivers and on houses, at the foot of trees, in cow-sheds, in caves etc.
- (5) Market-places should be adorned with festoons and flowers.
- (6) At a place illuminated with rows of lamps, food should be distributed to the hungry and Brahmins should be entertained with a dinner, along with all classes of one's relatives and dependents. On this occasion one should wear ornaments and new garments.
- (7) On the 1st day of कार्तिक-शुक्लपक्ष¹ God शंकर was defeated by पार्वती in a dice-play (दूत), hence he was in a sorry mood on this day while पार्वती or उमा his consort was in a pleased mood. All people, therefore, indulge in दूत early in the morning on this day. Those who win in this दूत will have a prosperous year, while those who lose will suffer much loss. One should hear music of all sorts and dine with all one's relatives.
- (8) On that night a fine bed should be prepared, decorated with different cloths, jewels and garlands and perfumed with scents and flowers. One should pass this night on this bed in the company of one's wives with rows of lamps on all sides and with incense burning.
- (9) On this night all one's friends, relatives and kinsmen as also Brahmins and servants should be honoured with the gifts of new garments.

The time-table of the सुखसुप्तिका celebration as found in the passage from आदित्यपुराण quoted by Hemādri (A. D. 1260) may be represented as follows in relation to the time-table of modern Divāli:—

1. The नीलमतपुराण does not refer to this date. It merely states "द्वितीयेऽह्नि." The story of शंकर playing दूत with पार्वती on कार्तिक शुक्ल प्रतिपत् is also not mentioned by the नीलमत-पुराण.

Month	Pakṣa	Day	Particulars of Observances
1945 (Deccan)	आश्विन	कृष्ण	१३ धनत्रयोदशी— First day of modern <i>Divāli</i>
	Do.	Do.	१४ नरकचतुर्दशी— Second day of modern <i>Divāli</i>
	Do.	Do.	१५ लक्ष्मीपूजन— Third day of modern <i>Divāli</i>
	कार्तिक	शुक्ल	१ जमावास्या बलिप्रतिपदा— Fourth day of <i>Divāli</i>
	Do.	Do.	२ यमद्वितीया or माकबीज Fifth day of <i>Divāli</i>
Between A. D. 500 and 1000 A.D. (North India) आदित्यपुराण and नीलमत्तपुराण	कार्तिक	कृष्ण	१५ लक्ष्मीपूजन— Observance of सुखसुसिकावत - Illuminations all round—Feasting at night but fast by day—Gifts of new garments to all.
	Do.	शुक्ल	१ श्रुत of शंकर and पार्वती— Men should play श्रुत on this day—Feasting with relatives, music, etc. (प्रथमे अहनि of कार्तिक शुक्लपक्ष)

It will be seen from the above table that the सुखसुसिका of the आदित्य-पुराण and the नीलमत्तपुराण which was celebrated on कार्तिक जमावास्या more than a thousand years ago in North India is now celebrated on आश्विन जमावास्या in the Deccan. The features of the सुखसुसिका are practically identical with those of the modern *Divāli* celebrations on आश्विन जमावास्या including the लक्ष्मीपूजन. We can, therefore, equate सुखसुसिका with दीवाली or दीपाविका. The problem of the genesis and development of *Divāli* is a very complicated one but the following equation of different terms for *Divāli* may be helpful towards its clarification :—

यक्षरात्रि =	सुखरात्रि =	सुखसुप्तिका	जयस्वरत्नी (यक्षरात्रि)	= दीपावली
Between c. A. D. 100 and 400		Between A. D. 500 and 800	A.D. 1088 — 1172	Between 1100 and 1159
(कामसूत्र)	यमोदर on कामसूत्र	नीलमतपुराण and आदित्यपुराण	हेमचन्द्र in देशीनाम- माला	त्रिकाण्डशेष of पुरुषोत्तमदेव

Now as regards the apparent shifting of the date of लक्ष्मीपूजन day from कार्तिक अमावास्या in the time of the *Ādityapurāṇa* and the *Nilamata-purāṇa* to भाद्रपद अमावास्या now current in the Deccan, I have to point out that this shifting is only apparent and not real. In this connection Mr. S. B. Dikshit¹ states that the system of computation of months is पूर्णिमान्त to the north of Narmadā river, while it is अमान्त to the south of Narmadā. In accordance with this explanation we get the following equation of the two days pertaining to सुखसुप्तिका or Divālī.

अमान्त To the South of Narmadā	पूर्णमान्त To the North of Narmadā
भाद्रपद - कृष्ण १५ (अमावास्या) कार्तिक - शुक्ल १ (प्रतिपत्)	= कार्तिक - कृष्ण १५ (अमावास्या) = कार्तिक - शुक्ल १

It will thus be seen that the dates for celebrating the सुखसुप्तिका more than a thousand years ago correspond exactly to the लक्ष्मीपूजन day and the बलिप्रतिपदा day of our modern Divālī. Secondly all the features of the सुखसुप्तिका in respect of joyous ritual and merry-making closely agree with the current features of Divālī celebrations on भाद्रपद अमावास्या and कार्तिक शुक्ल प्रतिपत् or बलिप्रतिपदा. We may, therefore, conclude that this सुखसुप्तिका of the

1. Vide pp. 392-398 of *History of Indian Astronomy* (in Marathi) by S. B. Dikshit, Poona, 1930. I am thankful to Prof. N. A. Gore of the S. P. College, Poona, for drawing my attention to these pages.

आदित्यपुराण is identical with सुखरात्रि (with सूत etc.) equated by यज्ञोदर with यक्षरात्रि of the *Kamasūtra* (c. A. D. 100—300).

The *Ādityapurāṇa* or at any rate the passage in it about सुखसुप्तिका appears to have been composed in North India where the वैर्णिमान्त computation of months was current. The *Nilamata Purāṇa* was definitely compiled in Kashmir and consequently the वैर्णिमान्त computation followed in it can be easily understood.

We now require more descriptive particulars of यक्षरात्रि as such from early sources preferably before A. D. 500. In a late lexicon of A. D. 1660 viz., the *Kalpadrakoṣa* of Keśava (G. O. series, Baroda, Vol. I. p. 411) I find the following line containing the word यक्षनिद् which is identical with यक्षरात्रि :—

“ सिनीवाल्दय दीपाली यक्षनिद् बलिपर्व च ”

Mr. Apte in his *Sanskrit-English Dictionary* gives the following explanations of some of the above terms :—

सिनीवाली — The day preceding that of the new moon, or that day, on which the moon rises with a scarcely visible crescent.

दीपाली — Particularly the festival called *Divālī* held on the night of the new moon in आश्विन.

यक्षरात्रि — the festival called दीपाली (q. v.) (यक्षनिद् = यक्षरात्रि).

Perhaps बलिपर्व = बलिप्रतिपदा = कार्तिक शुक्ल प्रतिपत्.

If the line from the *Kalpadrakoṣa* indicates several days of the modern *Divālī* Festival we can allocate these terms to their respective days as follows :—

सिनीवाली = आश्विन कृष्ण १४ or नरकचतुर्दशी

दीपाली same } = आश्विन कृष्ण १५ (जन्मावास्या) (लक्ष्मीपूजन day)
as यक्षनिद् }

बलिपर्व = कार्तिक शुक्ल १ or बलिप्रतिपदा

It remains to be seen if there are any sculptures or paintings, early or late, which may be looked upon as representing any aspects of the *Divālī* festival. The study of the representations of Purāṇic episodes in sculpture or painting would prove a very useful and fruitful occupation to any devoted student of Hindu religion and culture. In the extract from the *Ādityapurāṇa* about *Sukhasuptikā* quoted by Hemādri reference is

made to the story of the dice-play of God Śaṅkara and his consort Pārvatī on *Kārtika Śukla I* and the defeat of Śaṅkara by his better-half in this dice-play. While this paper was being read out to my friend Mr. R. S. Panchamukhi, Director of the *Kannada Research Institute, Dharwar*, he observed that this story is represented in the sculptures at Ellora. I requested Mr. Panchamukhi to send me some detailed information about these sculptures and like a true devotee of Sarasvatī Mr. Panchamukhi promptly supplied to me the following information¹ in his letter dated 16th January 1946:—

"While reading your illuminating paper on the history of the *Dīpāvalī* festival, I observed that the play of Śiva and Pārvatī with dice is depicted in stone. I have attached extracts from my inspection notes for your information. The play is depicted in the sculptures of the Ellora Caves excavated by Rāṣṭrakūṭa Kṛṣṇa I (A. D. 757-772)."

Extracts from the Inspection Notes:—

"*Ellora Caves*—There are in all 34 caves excavated on the sides of a hill about a mile from the village Verula or Ellora. Of these the first 12 are *Buddhist*, 13-29 *Śaīva* (Hindu) and 30-34 *Jain*.

Cave No. 14—... The left side wall has the following sculptures:—
(5) Śiva and Pārvatī playing with dice, Gaṇapati is standing close by and other attendants with *cauris* in their hands standing at the back.

Nandi below is being teased by the Gaṇas.

Cave No. 15—Scene of Śiva and Pārvatī playing with dice as in the Kailāśa temple, below the bull at the foot being teased by the Gaṇas. The *Gandharvas* with garlands in their hands are shown in the air (Ākāśa).

Cave No. 16—(Kailāśa temple)

Four-handed Śiva with four-handed Pārvatī seated below the tree on the mountain playing at dice. On the rectangular plate spread out in front are placed at the four corners, groups of

1. I take this opportunity of recording my most grateful thanks to Mr. Panchamukhi for this information as also for his scholarly interest in the history of the *Dīpālī*. He has promised to prepare a short article on the *Ellora sculptures representing the Śaṅkara-Pārvatī dice-play (dyāta)* and send it to me for publication. I have also requested him to prepare similar papers on many other representations of Purāṇic stories which he may have noticed in sculptures or paintings. These papers are bound to give a sound historical perspective to these stories.

five *Pagaḍis*. Śiva has in his right hand some *Kauḍis* in the act of being thrown on the ground. This exactly corresponds to the play of *pagaḍis* in the Divālī festival.

Śaṅkara and Pārvatī playing with dice. Śaṅkara showing by his fore-finger that Pārvatī should play one more game, while Pārvatī expressing by the palm of her hand that she had played off and finished the game and would not play any further. Śaṅkara is holding her hand at the fist to induce her to play and is shown with dice in the other hand. Śaṅkara has four hands, while Pārvatī has only two.

Cave No. 21 — (*Rāmeśvara*).

Śiva and Pārvatī playing at dice, Śiva suggesting as before, by the fore-finger that she should play another game; Pārvatī suggesting by her right hand that she had won the play and finished the game. Śiva, however, drags her by the skirts of her garment and begins to play with dice by another hand. One of the female attendants is waving a fan and another holds the braid of hair of Pārvatī."

The above notes on the Ellora sculptures of the 8th century A. D. pertaining to the Śaṅkara-Pārvatī dice-play are sufficiently illuminating. The relation of this dice-play to the dice-play of men and women on the Divālī day on *Kārtika Śukla 1* as mentioned in the *Ādityapurāṇa* extract quoted by Hemādri (c. A. D. 1260)¹ needs to be further investigated from sources earlier than A. D. 700, both literary and sculptural. It remains to be seen if the association of *Sukharātri* (= *Yakṣarātri* = *Divālī*) with *dyūta* or dice-play pointed out by Yośodhara has a definite origin in the dice-play of Śaṅkara and Pārvatī on *Kārtika Śukla Pratipadā* as mentioned

1. Compare extract from *Ādityapurāṇa* quoted by Hemādri:—

“शङ्करस्तु पुरा रूतं सर्वं सुमनोहरम् ॥ ८ ॥

कार्तिके शुक्लपक्षे तु प्रथमेऽहनि सत्यवत् ।

जितश्च शङ्करस्तत्र जये लेभे च पार्वती ॥ ९ ॥

अतोऽयं शङ्करो दुःखी उमा नित्यं सुखोपिता ।”

Judging by Mr. Panchamukhi's notes the artist of the Ellora Kallāśa temple sculptures has put in stone the spirit of elation of Pārvatī and the crest-fallen bewilderment of Śaṅkara in a marvellously delightful manner.

in the *Adityapurāṇa*. Is it possible to suppose that the Ellora sculptures representing this dice-play have any connection with the dice-play on the Divālī day? We have already seen that Somadeva Sūri who gives us a description of the Divālī festival in A. D. 959 lived in the reign of Rāṣṭrakūṭa king Kṛṣṇa III about 200 years later than Rāṣṭrakūṭa king Kṛṣṇa I (A. D. 757-772) who excavated the Ellora caves, in which we find the sculptures about *Śaṅkara-Pārvatī-dyūta* or dice-play so vividly depicted. I hope that the students of the history of Indian art would throw some search-light on this question and clarify some of the issues in this paper.

20. Studies in the History of Indian Festivals-

The Divālī Festival*

Some Purāṇic Texts on the Observance of the Divālī Festival as quoted by Hemādri in his *Caturvarga-Cintāmaṇi* (c. A. D. 1260)

In my recent paper¹ on "*The Sukhasaptikā of the Ādityapurāṇa and the Nīlamatapurāṇa (A. D. 500-800) and its Relation to the Modern Divālī Festival*" I recorded the following equation :—

$$\begin{aligned} \left. \begin{array}{l} \text{सुखरात्रि} \\ \text{of कामसूत्र} \end{array} \right\} &= \left\{ \begin{array}{l} \text{सुखरात्रि (according to यशोधर) associated with} \\ \text{सुलकीडा and यज्ञs.} \end{array} \right. \\ &= \text{जयन्तरती which according to Hemacandra (A. D. 1088-1172) is equal to दीवाली or दीपालिका,} \\ &= \text{दीपाली } \left\{ \begin{array}{l} \text{according to त्रिकाण्डशेष} \\ \text{Before A. D. 1159} \end{array} \right\} \\ &= \text{सुखरात्रि } ^2 \text{ the night of the New Moon when lamps are} \\ &\quad \text{lighted in honour of लक्ष्मी (Apte's Dictionary).} \\ &= \text{दीपालिका (according to त्रिकाण्डशेष—Between A. D. 1100} \\ &\quad \text{and 1159).} \\ &= \text{सुखसुप्तिका of the नीलमतपुराण (Between A. D. 500 and} \\ &\quad \text{800) and the आदिश्वपुराण (quoted by Hemādri—c.} \\ &\quad \text{A. D. 1260).} \end{aligned}$$

I have now to record the following extract from Hemādri's *चतुर्वर्ग-चिन्तामणि* (कालनिर्णयसङ्ग्रह, Calcutta, Bib. Indica, 1889) in support of the above equation :—

* *Bhāratīyā Vidyā* (March 1947), pp. 52-73.

1. Vide pp. 205-216 of the *Journal of the Jha Institute*, Allahabad, Vol. III, Part 2 (February 1946).

2. Vide folio 53 of MS No. 244 of 1875-76 of कालनिर्णयसिद्धांत with टीका by रघुराम, who observes :—

“तदुक्तं स्मृत्यंतरे । अमावास्यां यदा रात्रौ दिवा भोगे चतुर्दशी ।
पूजनीया तदा लक्ष्मीर्विज्ञेया सुखरात्रिका ॥ इति ”

“ब्रह्माण्डपुराणे—

तुलायां तिलतैलेन सायं संप्यासमागते ।

आकाशदीपं¹ चो दद्यान्मासमेकं निरन्तरम् ।

सत्रीकाय श्रीपतये स शिवा न विमुच्यते ॥

दामोदराय नमसि तुलायां कोलया सह ।

प्रदीपं ते प्रयच्छामि नभोऽनन्ताय वेधते ॥

इति दीपदानमन्त्रः ।

अमावास्यां तुलादित्ये² लक्ष्मीर्निद्रां विमुच्यति ।

सुखरात्रि³ स्वरूपा सा प्रदीपोत्सवकलाय वै ॥

कुसुम्भकुसुमैर्गन्धैर्दीपैर्गोरोचनफणैः ।

चतुर्धनवक्त्रम् अष्टचक्रैश्चकया मिरा ।

पूजयेच्च⁴ सदा लक्ष्मीमलक्ष्मीं मङ्गलाग्निनीम् ।

क्षये पञ्चपताकानां पञ्चमेकं गृहे न्यसेत् ।

1. Vide folio 141 of MS No. 325 of 1890-91 (B. O. R. Institute) of कालनिर्णय of आदित्य-
महोपाध्याय कविवर्यम् — This author refers to आकाशदीप as follows:—

“तैलेन(क्षपुर्चं मासे दीपमाकाशवर्त्तिनं ।

दोक्षस्ये हरये दत्ता महतीभ्रम (अथ) मरुते ॥”

He further refers to लक्ष्मीपूजन on आश्विन अमावास्या together with अभ्यङ्गस्नान, नीराञ्जन, etc. He quotes from वाराहपुराण (“कार्तिके मीम्वारेण ” etc.), from पुष्करपुराण (“स्वातिस्थिते रवाचिदुः ” etc.) and from ब्रह्माण्डपुराण (“ऊर्ध्वे शुक्रदितीयायाः ”) in his treatment of दीपावली.

2. The expression “अमावास्यां तुलादित्ये ” may be compared with the statement of Alberuni (A. D. 1030) in his description of *Dirālī* (Vide p. 182 of Vol. II of Alberuni's *India*, ed. by E. C. Sachau, London). Alberuni says:—

“1st Kārtika or new moon's day when the Sun
marches in Lībra is called *Dirālī*”

3. Yāśodhara explains the यशरात्रि as “सुखरात्रिः । यथार्था तत्र सन्निधानात् । तत्र प्रायशो लोकस्य श्रुतकीर्तिः ।”

4. In the celebration of modern *Dirālī* the लक्ष्मीपूजन takes place on आश्विन कृष्ण अमावास्या (= कार्तिके कृष्ण अमावास्या in North India).

वाराहे ।

अमावास्यां तुलादित्ये लक्ष्मीर्निद्रां विमुञ्चति ।

तस्मिन् शुक्ले तदा विष्णुस्तुलायामथ वृश्चिके ॥

लक्ष्मीप्रबोधः ¹ दीपा (पा) लिङ्गा इति यस्य लोके प्रसिद्धिः ।

कौमुदी यक्षरात्रिश्च कौसुमी फाल्गुनी तथा ।

वासन्तिरिति विज्ञेया देशस्य महिमाधये ² ॥

आश्विने पौर्णमास्याञ्च निशादेः क्रीडनं स्मृतम् ।

कौमुदी सा समाख्याता काव्यां लोकविभूतये ॥

काचित्ते सितपद्मादौ तिथौ तु कुसुमांशुकैः ।

यक्षार्चो यक्षरात्रिः स्यात् काव्यं चेष्टसुखाय सा ॥

1. According to Hemādri लक्ष्मीप्रबोध = दीपालिका

= मुलरात्रि

The time of लक्ष्मीप्रबोध (or दीपालिका) is uniformly indicated by the ब्रह्माण्डपुराण, वाराहपुराण and ज्योतिःशास्त्र by one and the same line "अमावास्यां तुलादित्ये लक्ष्मीर्निद्रां विमुञ्चति" in which the words "अमावास्यां तुलादित्ये" mean "On the New Moon Day when the Sun (आदित्य) is in the *Libra* (तुला) Sign of the Zodiac." Alberuni seems as if were to translate this line when he states : " 1st Kārtika or New Moon's Day when the Sun marches in *Libra* is called *Dieali*."

According to Dr. Hazra (p. 23 of *Purāṇic Records*, Dacca, 1940) " Indians were not familiar with *Dieali* earlier than the 2nd Century A. D. " If this statement is correct all the texts about *Dieali* (quoted by Hemādri) containing a reference to तुला राशि are later than the 2nd Century A. D. Hazra states (p. 104) that " Hemādri has verses 82-88 and 86-88 from Chap. 99, verses 1-52 (of वाराहपुराण) and verses 81-40 from Chap. 112 " (of the same), which is " not later than 1100 " (p. 105). Chapters 1-80 and 98 of the वाराहपुराण now extant are the oldest, being assigned to c. A. D. 800 by Dr. Hazra.

2. The *Kāmasūtra* mentions three festivals viz. (1) यक्षरात्रि, (2) कौमुदीजागर and (3) सुवसन्तक. These are called " माहिमान्यः क्रीडाः " by Yaśodhara. According to वाराहपुराण quoted by Hemādri the important festivals or rather the national festivals (देशस्य महिमाधये) are:— (1) कौमुदी, (2) यक्षरात्रि, (3) कौसुमी, (4) फाल्गुनी, (5) वासन्ति or वासन्तिक. According to Yaśodhara यक्षरात्रि = मुलरात्रि; कौमुदी जागर takes place on आश्विन full-moon day (आश्वयुज्यां हि पौर्णमास्यां); and सुवसन्तक = मदनोत्सव (तत्र नृत्यगीतवाद्यप्रायाःक्रीडाः)

Vīrabhadra in his metrical commentary on the *Kāmasūtra* explains the three festivals of *Kāmasūtra* as follows:—

" कुर्वाच यक्षरात्रि मुलरात्रिः सा च कथ्यते लोके ।

ऐस्यं क्षेत्रागमया कौमुद्यास्तत्र निर्दिष्टम् ॥

सुवसन्तक्रेऽपि शास्त्रे भवति वसन्तस्य वासः प्रथमः । "

(Vide p. 66 of *Kāmasūtra* ed. by Kādamath, N. S. Press, Bombay, 1900)

माघशुक्लचतुर्थ्यान्तु वरमाराध्य च श्रियः ।
 पञ्चम्यां कुन्दकुसुमैः पूजा सा कौसुमी स्मृता ॥
 फाल्गुने पीणमास्यान्तु यदा वासविलासकः ।
 ज्ञेया सा फाल्गुनी लोके कार्या लोकसमुदये ॥
 चैत्राष्टम्यामशोकैस्तु त्रयोदश्यां स्मरार्चनम् ।
 तच्च कार्यमशोकार्थं ज्ञेया वासन्तिकेति सा ॥

अथ ज्योतिःशास्त्रे ।

अमावास्यां तुलादित्ये लक्ष्मीर्निद्रां विमुञ्चति ।
 तस्मिन् शुक्ले यदा विष्णुः स्तुलायामधिगच्छति ।
 उत्तिष्ठत्यमृतो विष्णुः पश्चात् कृष्णचतुर्दशीम् ।

अथ भविष्यपुराणे ।

स्नानं दानं शतगुणं कार्तिके या तिथिर्भवेत् ।
 प्रतिपद् ब्रह्मणश्चापि गुहमित्रैः सदीपकैः ।
 वासोभिरहृतैश्चाद्यैर्गच्छेत्तद् ब्रह्मणः पदम् ॥
 पुष्पैर्गन्धैर्नैवेद्यैश्चैरात्मानं पूजयेद्बुधः ।
 तस्यां प्रतिपदायाञ्च स गच्छेद् ब्रह्मणः पदम् ॥¹

इति... कालनिर्णये विष्णुनायनादिकालनिर्णयो नाम सप्तदशोऽध्यायः ॥”

1. Hemādri in नृसिंह (of चतुर्वर्गचिन्तामणि) Chap. 21 quotes (after मुखसुमित्रत description) extracts (pp. 380-389) about कौमुदी महोत्सव as specified below:—

(I) पञ्चपुराणे — “ कार्तिके मास्यमावास्या तस्यां दीपप्रदीपनं ।
 शालायां ब्रह्मणः कुर्वात् स गच्छेत्परमं पदं ॥
 प्रतिपदि ब्रह्मण्यथ गुहमित्रैः सदीपकैः ।
 वासोभिरहृतैः पूज्या गच्छेद् ब्रह्मणः पुरं ॥
 स्नानं दानं शतगुणं कार्तिकायां तथा नृप ।
 बलिवाच्येषु शुभदा पांशुनाशुभनाशिनी ॥ ”

(II) वामनपुराणे — extract about वीरप्रतिपदा उत्सव described by त्रिविक्रम so बलि.

(III) भविष्योत्तरात् — Dialogue between श्रीकृष्ण and युधिष्ठिर — नरकचतुर्दशीस्नानं on “ कार्तिके-कृष्णपक्षे तु चतुर्दश्यां दिनोदये ” — नरक दीप, दीपा to be kept all round, in mansions, temples, palaces etc. — नृत्य, पान etc. of men and women — पार्श्वभास्व, विप्रभोजन—नृत्य, वादन etc. — Royal procession to inspect the illuminations — पादाभ्यञ्ज्यदायिनी वेद्या going from house to house in the morning — सुवासिनीदान by the king — presents to all men by the King — मार्गपाली Ceremony — बलिपूजा and दीपोत्सव.

The contents of the above extracts given by Hemādri (c. A. D. 1260) from ब्रह्माण्डपुराण, वाराहपुराण, ज्योतिःशास्त्र and भविष्यपुराण may be tabulated as follows:—

Source	Festival	Features	Time
ब्रह्माण्डपुराण	लक्ष्मीनिद्राविमोचन called “लक्ष्मीप्रबोध” or दीपालिका by Hemādri	आकाशदीप of तिलतैल in the evening in honour of god दामोदर-लक्ष्मीनिद्राविमोचन—सुखरात्रि—प्रदीपो-ज्ज्वलन—लक्ष्मीपूजन—जलक्षमीमल-नाशन—Honouring newly-married women (नववधूः).	“तुलायां” or “अमावास्यां तुलादिस्त्रे”
वाराह (पुराण)	Do	लक्ष्मीनिद्राविमोचन—Description of five national festivals:— (1) कौमुदी—“निशादेः क्रीडने” (2) यक्षरात्रि—“कुसुमांशुकैः यक्षाचो हृष्टमुखाय कार्या” (3) कौसुमी—“श्रियाः वरमाराध्य माघशुक्लचतुर्थ्यां कुन्दकुसुमैः पञ्चम्यां पूजा” (4) फाल्गुनी—“वासविलासकः”—“लोकसमृद्धये कार्या” (5) वासन्ति or वासन्तिका—“अशोकैः अशोकाय स्मराचनं कारयम्”	“अमावास्यां तुलादिस्त्रे” “आश्विने वीर्जमास्यां” “कार्तिके सितपक्षे जादौ तिथौ” “माघशुक्लचतुर्थ्यां पञ्चम्यां” “फाल्गुने वीर्जमास्यां” “वैशाखमास्यां” “ज्येष्ठमास्यां”
ज्योतिःशास्त्र	Do	लक्ष्मीनिद्राविमोचन—विष्णुप्रबोध (गुह्ये तुलायां)—on page 810 we read :— मिथुनस्ते सहस्रांशौ स्वपथेन्मनुमुदते । तुलायां च महाराज पुनरुत्थापयेत्तथा ॥	“अमावास्यां तुलादिस्त्रे”
भविष्यपुराण	ब्रह्मणः प्रतिपद्	स्नान, दान, with “गुडमिश्रैः सदीपकैः” अहुतैः वासोभिः—“पुणैः गन्धैः नवैः वस्त्रैः आत्मानं पूजयेद्भुवः”	“कार्तिके प्रतिपद्”

Among the details recorded in the above table I am specially interested in the following:—

- (1) लक्ष्मीपूजन etc. on the लक्ष्मीप्रबोध night viz. the जमावास्वा when the Sun is in तुला (Libra) Sign of the Zodiac (according to ब्रह्माण्डपुराण).
- (2) यक्षार्चो etc. on यक्षरात्रि on कार्तिक शिवपक्ष (शुक्ल) आदी तिथौ i.e. प्रतिपद्¹ (according to वाराहपुराण).

Hemacandra equates जक्खरति or यक्षरात्रि with दीवालि or दीपालिका but does not specify its time. Hemādri equates लक्ष्मीप्रबोध on जमावास्वा (of आश्विन) with दीपालिका and quotes the वाराहपुराण, which refers to the celebration of यक्षरात्रि (attended with the worship of यक्ष) on कार्तिक शुक्ल प्रतिपद्. At present आश्विन जमावास्वा and कार्तिक शुक्ल प्रतिपद्, which follows it, are both included in the term *Divāli*.

In Chapter 13 of the *Kalanirṇaya Khaṇḍa* (pp. 614-617 of Bib. Indica Edn., 1885) Hemādri quotes some texts describing "पुण्यप्रतिपद्" from (1) पद्मपुराण, (2) भविष्यपुराण, (3) वाराहपुराण, (4) देवीपुराण, (5) ब्रह्मपुराण and (6) वामनपुराण. As these texts have a direct bearing on the history of the Divāli Festival associated with the प्रतिपद् of कार्तिकशुक्लपक्ष I reproduce them below to enable scholars to study them in their historical and cultural perspective :—

L. Bhaṭṭojī Dikṣita (c. A. D. 1660-1620) in his कालनिर्णयसंक्षेप (MS No. 844 of 1891-96 in Govt. MSS Library, B. O. R. Institute, folio 28) prescribes वनदपूजा (यक्षराट् पूजा) on a प्रतिपद् :—

" तिथिविशेषे देवताविशेषपूजा समर्पते । प्रतिपद्वनदस्योक्ता द्वितीया तु शिवः स्मृता । तृतीया तु भवान्वाः स्याच्चतुर्थी तत्सुतस्य ॥ etc. "

In the कालनिर्णयदीपिकाविवरण (MS No. 99 of 1871-72) by नृसिंह the above stanza is introduced as follows on folio 119 :—

" तथा च पितामहः । प्रतिपद्वनदस्योक्ता तत्सुतस्य च "

Before this stanza another verse associating शिव or वनद with प्रतिपद् is given as follows :—

" शिवो श्रीगिरिजागणेशमुज्जगत्स्वर्गदार्कदुर्गाः कमाद् --

अंबावासुकिमुपचस्मरशिवांभोजासनाश्वेश्वराः

एते स्युः प्रतिपद्भुजानु तिथिध्विति । श्रीदो वनदः । अंबा मातरः

अञ्जो विष्णुः अंभोजासनो ब्रह्मा । "

“अथ प्रतिपत्क्रमेण पुण्यतिथयः । तत्र तावत् पुण्या प्रतिपत् ।¹

पद्मपुराणे ।

चैत्रे मासि महाबाहो पुण्या प्रतिपदा पुरा ।
तस्यां यस्तपनं दृष्ट्वा स्नानं कुर्यान्नरोत्तमः ॥
न तस्य दुरितं किञ्चिन्नाशयो व्याघयो नृप ।
भवन्ति कुरुषार्दूल तस्यां स्नानं समाचरेत् ॥
दिव्यनीराजनं तद्धि सर्वरोगविनाशकम् ।
गो-महिष्यादि यत्किञ्चित्तत्सर्वं भूषयेन्नृपः ॥
चूर्णवस्त्रादिभिः सर्वैस्तोरणाधस्ततो नयेत् ।
ब्राह्मणानां तथा भोज्यं कुर्यात्कुक्कुटोदह ॥
विद्य पृथाः पुरा प्रोक्तास्तथयः कुरुनन्दन ।
कार्तिकाश्वयुजे मासि चैत्रे वापि तथा नृप ॥

भविष्यपुराणे ।

तिथीनां प्रवरा यस्माद्भक्षणं समुदाहृता ।
प्रतिपादिता यदा पूर्वे प्रतिपत् तेन उच्यते ॥
विद्यो ह्येताः पुरा प्रोक्तास्तथयः कुरुनन्दन ।
कार्तिके वाश्विने मासि चैत्रे मासि च भारत ॥
स्नानं दानं शतगुणं कार्तिके वा तिथिर्भवेत् ।
अग्निमिष्ट्वा च हुत्वा च प्रतिपद्यपि भारत ॥
हविषा सर्वधान्यानि प्राप्नुवाद्भितं धनम् ।

चाराहे ।

कार्तिके सितपक्षादौ तिथी तु कुसुमाञ्चलैः ॥

1. Divākara Kāla in his कालनिर्णयचन्द्रिका (MS No. 343 of 1891—95—B. O. B. Institute, Folios 56—59) describes the ceremonies and ritual about दीपोत्सव starting with आश्विन कृष्णद्वादशी and ending with यमद्वितीया. He quotes numerous texts on this topic such as “ तिथितत्त्वे ज्योतिर्निकषे नारदोक्तेः ”, “ निर्णयामृते स्कान्दोक्तेः ”, “ हेमाद्रौ निर्णयामृते भविष्योक्तेः ”, स्कान्दात्, दिवोदासः, चंद्रप्रकाशे, भविष्योक्तः, ब्राह्मोक्तः, संग्रह-पाद्योक्तः, विष्णोक्तः, वैद्यके राजनिषेद्धोक्तः, मदनरत्ने पाद्योक्तः, संग्रहात्, गौतमस्मृतौ, भट्टोजीये, काशीक्षेत्रे, पाद्योक्तः, व्यासस्मृतौ, बृहदमनुक्तः, लिङ्गे, हेमाद्रौ स्कान्दोक्तः, दिवोदासीयोक्तः, दिवोदासीये मार्क्यः, कालादरौ, ज्योतिःशास्त्रोक्तः, निर्णयतिथुः (A. D. 1612), माधवीये, बुद्धवसिष्ठे, भविष्ये, मात्स्योक्तः, मैथिलीय-दानवत्स्याम्, दिवोदासप्रकाशे स्कान्दभविष्योक्तः, ब्राह्मणपुराणोक्तः.

वागार्चा १ यत्र रात्रौ स्वात्कार्यो वेष्टसुखाय सा ।
वासोभिरहतैः पूज्य गच्छेद्वै ब्रह्मणः पदम् ॥ २

ब्रह्मपुराणे ।

कार्तिके शुक्लपक्षे तु विधानं द्वितयं हि तत् ।
नारीनीराजनं प्रातः सायं मङ्गलमालिका ॥
अथ चेत् प्रतिपद् स्वल्पा नारीनीराजनं भवेत् ।
द्वितीयायां तदा कुर्यात् सायं मङ्गलमालिका ॥

भविष्यत्पुराणे ।

अन्येस्य यदि वा प्रातः प्रतिपद् घटिकाद्वयम् ।
तस्यां नीराजनं कार्यं सायं मङ्गलमालिका ॥

तथा च देवीपुराणे ।

प्रातर्वा यदि लभ्येत प्रतिपद् घटिका शुभा ।
द्वितीयायां तदा कुर्यात् सायं मङ्गलमालिका ॥
आधिनान्ते यदा दशै नारीनीराजनं भवेत् ।
नारीणां तत्र वैधव्यं देशे दुर्भिक्षमेव च ।
कार्तिके शुक्लपक्षादावमावास्या घटीद्वयम् ।
देशभङ्गभयाच्चैव कुर्यात् मङ्गलमालिका ॥

ब्रह्मपुराणे ।

कार्तिके शुक्लपक्षे तु प्रथमेऽ(ह)नि सत्पत्न्या ।
जितञ्च शङ्करस्तत्र जयं लेभे च पार्वती ॥
ततोऽहं शङ्करो दुःखी गौरीनिस्थमुखोपिता ।
तस्माद्भूतं प्रकर्तव्यं प्रभाते तत्र मानवैः ॥
तस्मिन्पूते जघो यस्य तस्य संवत्सरः शुभः ।
पराजयो विरुद्धञ्च लाभनाशकरो भवेत् ॥
श्रोतव्यं गीतवाद्यादि स्वानुलिङ्गैः स्वलङ्कृतैः ।
विशेषतश्च भोक्तव्यं प्रशस्तैर्बान्धवैः सह ॥

1. "वागार्चा" is possibly a misreading for वक्षार्चा found in the following lines quoted by Hamādri from the वाराहपुराण (description of यक्षरात्रि) —

"कार्तिके यितपक्षादौ तिथौ तु कुसुमांशुकैः ।
वक्षार्चा यक्षरात्रिः स्यात् कार्या वेष्टसुखाय सा ॥"

2. This line "वासोभिः ब्रह्मणः पदम्" is also found in the extract from भविष्यत्पुराण (कालनिर्णय खण्ड) quoted by Hamādri.

तस्यां निशायां कर्त्तव्यं शय्यास्थानं सुसोभनम् ।
गन्धैः पुष्पैस्तथा वस्त्रैर्विष्णुस्मृतैरलङ्कृतम् ॥
दीपमालापरिभ्रष्टं तथा धूपेन धूपितम् ।
व्यितामिश्र सहितैर्नैया सा च भवेन्नृणां ।
नवैर्बन्धैश्च संपूज्या द्विज-सम्बन्धि-वान्धवाः ॥¹

पञ्चपुराणे ।

प्रतिपदि च ब्रह्माणं गृहमिश्रैः प्रदीपकैः ।
वासोभिरुतैः पूज्यं गच्छेद्ब्रह्मणः पदं ॥
गन्धैः पुष्पैर्बन्धैश्चैस्तत्स्थानं भूषयेन्नरः ।
तस्यां प्रतिपदायां तु स गच्छेद्ब्रह्मणः पदम् ॥
महापुण्या तिथिरियं बहिराज्यप्रवर्तिनी ।
ब्रह्मणो हि प्रिया नित्यं बाळेयी परिकीर्तिता ॥

1. The extract (कार्तिके वान्धवाः) is identical with verses 9-13 of the description of सुखसुप्तिका (आदित्यपुराणोक्त) quoted by Hemādri in the ब्रतखण्ड (Pages 343-349). Preceding the description of सुखसुप्तिका the description of कामधेनु व्रत from वह्निपुराण is given (Pages 344-349) by Hemādri, in which I find the following verses :—

“ पापिनः पितरो ये च लुप्तपिण्डोदकक्रियाः ।
चतुर्दश्याममावस्थां पिण्डदस्याप्नुवन्ति ते ॥
तत्र श्रीः पूजनीया तु मनुष्याणां प्रपन्नतः ।
बन्धुभिः सहितैः पत्न्या नृत्यगीतप्रवागरैः ॥
यदि हर्षं प्रयातीह तस्य सेवःसरं वयं ।
युते तु श्रीदिते हानौ हानिः स्याद्विजये भुवं ॥
सुखप्रीतिसुखामः स्याद्वरसं मनुजस्य तु ।
गौर्यां जिता पुरा शम्भुनमो युतेर्विसर्जितः ॥
तेनासौ शङ्करो दुःखो सर्वदोमा सुखान्विता ।
श्रिया सार्द्धं अगणानिः शेते विष्णु सुखान्विता ॥
तस्यां रात्रौ जनानां तु अतोऽर्थं सुखसुप्तिका ।”

It will be seen from this extract that the story of शंकरपार्वती व्रत here mentioned as taken from वह्निपुराण is also found in the ब्रह्मपुराण and आदित्यपुराण extracts quoted by Hemādri.

ब्राह्मणान्पूजयेद्योऽस्वां मानं च विशेषतः ।

स याति परमं स्थानं विष्णोरमिततेजसः ॥

वामनपुराणे । चर्त्तिं प्रति त्रिविक्रम उवाच ।

वीरप्रतिपदा नाम तव भावी महोत्सवः ।

तत्र स्वां नरशार्दूल ततो हृष्टा स्वकहकृताः ॥

पुष्पधूपप्रदानेन अर्चयिष्यन्ति तवतः ।

तत्रोत्सवो मुख्यतमो भविष्यति दिवानिसम् ॥ ”

इति पुण्यप्रतिपत् ॥

The contents of the above extracts will be clear from the following table:—

Source	Festival	Features	Time
पद्मपुराण	चैत्रप्रतिपत्	स्नान, दिव्यनीराजन, गोमहिष्यादिभूषण, ब्राह्मणभोजन — Three old and important तिथिs are (1) चैत्र प्रतिपत् (2) आश्विन प्रतिपत् (3) कार्तिक प्रतिपत्	चैत्र प्रतिपत्
भविष्यपुराण	कार्तिक प्रतिपत्	Definition of प्रतिपत् :— “प्रतिपादिता यदा पूर्वे प्रतिपत्तेन उच्यते”— Three great तिथिs :— (1) कार्तिक प्रतिपत् (2) आश्विन प्रतिपत् (3) चैत्र प्रतिपत् — Features of कार्तिक प्रतिपत् are :— स्नान, दान, अग्निहविः,—A man gets “सर्वधान्यानि” and “अमितं धनं” by observing the above features.	कार्तिक प्रतिपत्
वाराहपुराण	कार्तिक प्रतिपत्	“कुसुमाञ्जुकेः राशौ यात्रायां (वस्त्रायां)— पूजा with new garments (अर्घ्ये) वासोभिः)	“ कार्तिके सितपद्मादौ तिथौ ”

मङ्गलपुराण	कार्तिक प्रतिपत्	(1) नारीनाराजन in the morning and (2) मङ्गलमालिका in the evening. If the प्रतिपत् is स्वल्पा these features are shifted to द्वितीया.	कार्तिक शुक्ल प्रतिपत् and द्वितीया
मविष्यपुराण	Do	नाराजन to be observed in the घटिकाद्वय of प्रतिपत् at sunrise and मङ्गलमालिका to be observed in the evening.	Do
देवीपुराण	Do	If प्रतिपत् is only for one घटिका in the morning, मङ्गलमालिका should be observed on the evening of द्वितीया—If नाराजन is observed in the दश i.e. जमावास्वा at the close of आश्विन, it results in widowhood to ladies and famine in the country—At the commencement of कार्तिक शुक्लपक्ष there is जमावास्वा for 2 घटिका (घटीद्वयम्). Hence मङ्गलमालिका should not be observed during this time (of जमावास्वा) as such observance is ruinous to the country.	Do
महापुराण	Do	युत्त of वाङ्मर and पार्वती (in which वाङ्मर was conquered by पार्वती) took place on this day—all men should play युत्त on this day.—गीतवाद्य etc.—बन्धुभोजन—Passing the night in the company of दक्षिण-दीपमाला—Offering new garments to Brahmins, relatives etc.	Do
पद्मपुराण	Do	Offering of मुद्ग, दीप, and new garments (अहने वासोभिः) to God Brahmā and worshi-	Do

		pping him with गन्ध, पुष्प etc.—This प्रतिपदा is loved by Brahmā. It is बहिरान्धप्रवर्तिनी and is hence called “बालेयी.”—One worshipping Brahmins on this day attains विष्णुत्थान.	
वामनपुराण	Do	The great festival of बीरप्रतिपदा with पुष्प, धूप, दान etc. takes place (on this प्रतिपद्) day and night.	Do

The features of the *Diwali* festival as set forth in the Purāṇic extracts quoted by Hemādri (c. A. D. 1260) amply show that this national festival possessed long prior to A. D. 1200 many of its varied cultural details which we now notice in the celebration of the festival year after year. As the Purāṇas are a mixture of texts of varied chronology it is convenient to make use of them through quotations from them taken in datable sources, which are helpful to the historical reconstruction of ancient Indian life and culture.

The evidence about the history of the *Diwali* festival so far collected by me tends to suggest that the यक्षरात्रि mentioned by the *Kāmasūtra* contains the oldest nucleus of our modern *Diwali* festival. Unfortunately we have no details about its celebration about 2000 years ago. My study has so far disclosed the following facts about it:—

- (1) According to Yaśodhara the यक्षरात्रि is attended with यक्ष and द्यूतक्रीडा.
- (2) According to the वाराहपुराण extract quoted by Hemādri the यक्षरात्रि was celebrated on कार्तिक शुक्ल प्रतिपद् with worship of यक्ष (यक्षाचो).

In the present ceremonial of the *Diwali* festival I have not noticed any worship of the यक्ष referred to in the वाराहपुराण extract quoted by Hemādri. It appears, however, that as late as about 1800 A. D. the worship of कुबेर, the king of the यक्ष, was known as a feature of the *Diwali* ritual to some celebrated writers on *Dharmaśāstra* as will be seen from the evidence traced by me:—

- (1) Kṛṣṇabhaṭṭa Arḍa¹ (c. 1800 A. D.) in his commentary on the *Nirṇayasindhu* (A. D. 1612) of Kamalākaraḥṭṭa prescribes कुबेरपूजा after

1. Vide my paper on “Some Authors of the Arḍha Family” (Between A. D. 1600 and 1825) in the *Journal of the Bombay University*, Vol. XII, Pt. II, September 1913, pp. 68-69.

लक्ष्मीपूजा on the evening of सुखरात्रि (p. 714 of the Chowkhamba Edition of the *Nirṇayasindhu*, Benares, 1930) :—

Text of Nirṇayasindhu :— “ अत्र विशेषो हेमाद्रौ भविष्ये—

“ दिवा तत्र न भोजन्यसूते बालातुराजनात् ।

प्रदोषसमये लक्ष्मीं पूजयित्वा ततः कर्मात् ॥ ”

Kṛṣṇabhaṭṭa comments :—

“ प्रदोषेति । प्रदोषे ‘ लक्ष्म्यै नमः ’ इति नाममन्त्रेण लक्ष्मीं संपूज्य दीपदानं कार्यमि-
त्यर्थः । ततः कर्मादिति पदान् लक्ष्मीपूजानन्तरं प्रार्थना कार्यो—

“ नमस्ते सर्वे देवानां वरदाऽसि हरिप्रिया ।

या गतिस्त्वत्प्रसन्नानां सा मे स्यात्स्वदत्तनात् ” इति ।

कुबेरपूजापि कार्यो—

“ सुखरात्र्याः प्रदोषे तु कुबेरं पूजयन्ति वै । ” इति

वाक्यात् । तत्र मन्त्रः—

“ धनदाय नमस्तुभ्यं निधिपद्माधिपाय च ।

भवन्तु स्वयंप्रसादान्मे धनधान्याखिलम्पदः ॥ ”

इति । केचित्तु चनदपूजां त्रयोदशी¹ प्रदोषे कुर्वन्ति, तस्मिंल्लम् । ”

It will be seen from the above extract that Kṛṣṇabhaṭṭa adds कुबेरपूजा to the ritual about Divāli mentioned in the *Nirṇayasindhu*, which does not refer to कुबेरपूजा in its account of the Divāli. Unfortunately Kṛṣṇabhaṭṭa does not mention the names of texts from which he quotes in support of his view that कुबेरपूजा should be performed after लक्ष्मीपूजा on the सुखरात्रिप्रदोष.

(2) Kāśinātha Upādhyāya (alias Bābā Pādbye—A. D. 1790-1806) also adds कुबेरपूजा to लक्ष्मीपूजा on the शुद्ध प्रतिपत् of कार्तिक as follows (Vide folio 36 of *Dharmasindhu* printed in the Jaganmitra Press, Ratnagiri, by Janardan Hari Athlye) :—

“ नय कार्तिकशुक्लप्रतिपत्कृत्यं

..... अत्र लक्ष्मीपूजा कुबेरपूजा चोक्ता etc.)

Kāśinātha does not quote any texts in support of the कुबेरपूजा prescribed by him.

It is clear from the reference to कुबेरपूजा on the Divāli days made by two authors, who lived about A. D. 1800, that according to them the

1. Cf. the following statement about the association of कुबेर with त्रयोदशी :—

“ त्रयोदशीं कृत्वा नमः कुबेरः पितृ कलम् ”

Vide fol. 47 of MS No 326 of 1880-81 (B. O. R. Institute) of कालनिर्णय of माधवाचार्य (c. 1380 A. D.).

कुबेरपूजा was a necessary ritual of the Divāli festival as important as the लक्ष्मीपूजा. I am of opinion that this कुबेरपूजा is identical with यक्षार्चो on कार्तिक शुक्ल प्रतिपद् mentioned in the बाराहपुराण extract quoted by Hemādri (c. A.D. 1260). We must now try to hunt up more textual evidence in support of the कुबेरपूजा or वनदपूजा on the Divāli days, which is possibly a relic of the यक्षरात्रि. The present Divāli ritual is preponderantly Vaiṣṇavite. With the growth of Vaiṣṇavism लक्ष्मीपूजा (or worship of लक्ष्मी or goddess of wealth on the Divāli days) threw into back-ground the कुबेरपूजा (or यक्षराटपूजा or यक्षार्चो) or worship of Kubera, the god of riches, associated with यक्षरात्रि. If this hypothesis about the genesis and development of the Divāli festival is correct we can easily explain how the term यक्षरात्रि fell into disuse and was replaced by the term दीपावली with its elaborate Vaiṣṇavite observances such as लक्ष्मीपूजा, बलिपूजा, गोक्षीदन, गोवर्धनपूजा etc. In this connection I may point out that Gopālabhaṭṭa (A. D. 1530), one of the six Vṛndāvana Gosvāmīns codified the ritual and practices of Caitanyaism in his elaborate and erudite *Haribhaktivilāsa* (20 chapters). In this exhaustive metrical compendium of Vaiṣṇava *Ācāra* and *Anuṣṭhāna*, of which a brief survey has been given by S. K. De in his *Vaiṣṇava Faith and Movement in Bengal* (Calcutta, 1942), chapter XVI (pp. 381-383) is entirely devoted to the vows and observances to be observed by a *Vaiṣṇava* in the month or *Kārttika*. "One of the special observances is the placing of lights (दीपदान) inside and outside the temple, in its pinnacle (शिखरदीप), the lights being fed with ghee, sesamum oil, or camphor. Light may also be placed on streets, cross-ways, in water, in the houses of Brahmans, under trees, in cow-pens, and on difficult roads through forest and wilderness. Of great efficacy is the posting of lamp on an elevated pole in the air (भाकाशदीप¹), and the nocturnal illumination with rows of light on the dark new-moon evening after due worship of लक्ष्मी. The vows of *Kārttika* are to be taken from the eleventh fast-day of the bright fortnight of *Āśvina*. Certain articles of food are to be avoided in this month, of which a list

1. See the *Regulations for the Illuminations in the Ain-i Akbari* (A. D. 1590) p. 42-43 of Vol. I of Gladwin's Translation, Calcutta, 1891— "In order to render the royal Camp conspicuous to those who come from far, His Majesty has caused to be erected in the front of the Dowlat Khana, a pole up wards of forty yards high, which is supported by Sixteen ropes and from the top of the pole is suspended a large lantern which they call *Akashdeah*" (आकाशदीप or आकाशदीप) — Verily there was Divāli in Akbar's palace or camp every day! Was the आकाशदीप adopted by Akbar from India or was it a Moghul contrivance? — The *Ain-i-Akbari* refers to the use of "Camphor Candles three yards long and some larger." Every thing was grand with the Moghuls.

is given (including honey, fish and flesh); one should not use oil or unguent, sleep on others' bed, take others' food, or associate with others' women. The special worship of Rādhā and Dāmodara in the month consists of the usual ceremonies, but a Brāhman and his wife should be made to represent the deities, and worshipped with garment, ornament and feeding. On this occasion the eight stanzas on Dāmodara (दादोदराष्टक) from the *Padmapurāṇa* are to be recited. Other pious rites and acts are : bath in the spring or well called Rādhā-kunḍa on the eighth day of the dark fort-night (*Kṛṣṇāṣṭami*); offer of light to Yama placed outside one's house on the thirteenth night (*कुलचतुर्दशी*); worship of Dharmarāja or Yama the next day (*कुलचतुर्दशी*); nocturnal illumination (दीपालि) mentioned above on the new moon night (*अमावास्या*) and fasting; worship of the Govardhana hill¹, represented by an artificial hillock of cow-dung, on the first-day of the bright fort-night (*शुक्लपक्षिपद*), accompanied by worship of cows (*गोपूजा*), and by their sport (*गोक्रीडा*); worship of the mythical King Bali and his wife Vindhya-vālī, represented in a picture, the same evening; worship of Yama, bath in the Yamunā and taking of meals, served by one's affectionate sister the next day (*यमद्वितीया* or *भ्रातृद्वितीया*), a well-known observance in Bengal; worship of cows on the eighth day of the bright fort-night called गोपष्टमी, and so forth."

The foregoing injunctions of Gopālabhaṭṭa about the observance of *Divālī* are helpful to us for a regional study of the history of this festival. They show in detail how this *Divālī* festival was observed by the Vaiṣṇavas of Bengal about A. D. 1500, if not earlier.

I now close this paper with the following table showing the chronology of the data about the history of the *Divālī* gathered in this paper in continuation of the data recorded by me in my two papers on the subject, one in the *Annals* and the other in the *Journal of The Institute* :—

Chronology A. D.	Source	Particulars
c. 1260	Hemādri's चतुर्वर्गचिन्तामणि (<i>चतुर्लङ्का</i> and	Extracts about the <i>Divālī</i> and the allied <i>Vratas</i> are quoted by Hemādri from <i>महाव्यसपुराण</i> (<i>जाकाशदीप</i> , <i>सुखरात्रि</i> with its

1. Vide pp. 472—478 of *Vaiṣṇava Poikā* etc. — The *मुक्ताचरित्र* of Raghunātha-dāsa tells a fanciful tale of Satyabhāmā and Kṛṣṇa. Satyabhāmā enquires if pearls grow on trees and Kṛṣṇa gives an account of his having grown pearl-oysters which bore pearl fruits at Vṇḍāraṇa during the दीपालिका festival on the गोवर्धन hill.

	कालनिर्णयसंग्रह) लक्ष्मीप्रबोध =दीपावली	लक्ष्मीपूजन), वाराहपुराण (यक्षरात्रि on कार्तिक शुक्ल प्रतिपत्), ज्योतिःशास्त्र (लक्ष्मीनिद्राविमोचन on अमावास्या तुलादिद्ये), भविष्यत् पुराण (स्नानदान, etc. on कार्तिक प्रतिपत्), पद्मपुराण (पुष्पा प्रतिपत् of कार्तिक etc.), भविष्यत्पुराण (कार्तिक प्रतिपत्), वाराह (कार्तिक प्रतिपत् with यक्षाचा), ब्रह्मपुराण (का. प्रतिपत् with नारी नीराजन and मङ्गलमालिका), भविष्यत्पुराण (का. प्रतिपत् with नीराजन and मङ्गलमालिका), देवीपुराण (का. प्रतिपत् with नीराजन and मङ्गलमालिका), ब्रह्मपुराण (कार्तिक प्रतिपत् with सूत etc.—story of शंकर-पार्वती-यूत), पद्मपुराण (वलिप्रतिपदा), वामनपुराण (वीरप्रतिपदा).
Between 1200 and 1325	आदिशमट्ट कवि- वस्तुभ in his काल- निर्णय	लक्ष्मीपूजन on आश्विन अमावास्या with अर्भंगस्नान, नीराजन and आकाशदीप, (Quotes वाराहपुराण, ब्रह्मपुराण etc.)
c. 1350	कालनिर्णय of माधवाचार्य	"प्रयोदशी चनाप्यष्टः कुबेरः पिबते कलाम्"
1652-53	कालनिर्णय सिद्धान्त with टीका by रघुराम	लक्ष्मीपूजन on अमावास्या called सुखरात्रिका
c. 1409	कालनिर्णयदीपिका- विवरण by नृसिंह	घनद or भीद (i. e. यक्षरात्रि or कुबेर) associated with प्रतिपत्
c. 1560	कंदर्पचूडामणि of वीरभद्र (बघेल king of Rewa)	यक्षरात्रि (of कामसूत्र)=सुखरात्रि
1560-1620	महोदधि दीक्षित in his कालनिर्णय- संक्षेप	"प्रतिपदनदस्वोक्ता"
1612	कमलाकरभट्ट in his निर्णयसिन्धु }	Quotes numerous texts about दीपावली and allied व्रत
	कालनिर्णयचन्द्रिका of दिवाकर काल }	Quotes numerous texts about दीपोत्सव starting on आश्विनकृष्णद्वादशी and ending on यमद्वितीया
c. 1800	कृष्णभट्ट भारदे in his commentary on निर्णयसिन्धु	Prescribes कुबेरपूजा or घनदपूजा after लक्ष्मीपूजन on आश्विन अमावास्या and quotes some early text in support of it.
1760-1806	Bābā Pādhye in his धर्मसिन्धु	Merely prescribes कुबेरपूजा after लक्ष्मीपूजा on कार्तिक शुक्ल प्रतिपत् but does not quote authority for it.

Since this paper was drafted I have recieved some interesting information about the *Divālī* from friends who had read my paper on this subject published in the *Annals* of the B. O. R. Institute. I note this information below with my best thanks to these friends :—

(1) Shri S. R. Tikekar, Author and Journalist, Bombay, writes on 6-8-1946 as follows :—

" In Kumaon among the Pantis, Joshis and Pandes *Kuberapūjā* is observed on the *Dhanatrayodaśī*. This is of course my personal information gathered orally from those who observe it.....About the *Yakṣas* I have the following notes with me :—

Yakshini is the deity with a big temple even to-day in Almora.

Yaksha is said to be the name of a tribe of people from whom, it is said, Kashmir gets its name.

Ashoka seems to have employed *Yakshas* for building his *Chaityas*."

(2) Rao Bahadur K. V. Rangaswami Aiyangar writes from Madras on 9-8-1946 as follows :—

" I received the reprint of your fine paper on *Dīpāvalī* five days ago, and now write to thank you warmly for it. Till I read it I had no idea of the Jain version of the festival.

The *Prataraṭnākara*, printed by the Lakṣmī Veṅkateśvara Press at Kalyan in Śaka 1848 (1926), fol. 278-279 and the *Nirṇaya-Sindhu*, N. S. Press, 1926, pp. 146-47 deal with *Dīpāvalī* under the head of *Narakacaturdaśī*.

In South India, particularly in the district of Tanjore, in the heart of the Tamil Country the *Dīpāvalī* customs are as follows :—

Dīpāvalī comes by solar reckoning in the month of *Tulām* i. e. when the Sun is in *Tulārāśī* i. e. approximately between the middle of October and the middle of November on the *Caturdaśī* of *Kṛṣṇapakṣa* in the early hour of the morning before day-break. During the current year *Dīpāvalī* comes on the " night " (taking the Indian day as running from sunrise to sunrise) of Tuesday, 22nd October 1946. That day *Trayodaśī* ends at 52. 75 *nāḍigas* after sunrise, i. e. about 8 A. M. of Wednesday, the 23rd October under European reckoning. The asterism *Uttarāṣāḍhā* ends a little before midnight and at the time of *Dīpāvalī* the asterism is *Hasta*. The bath (*abhyāñjana*) has to be taken before day-break, in the last *yama* or better in the last *muhūrta* of the night. Wednesday, 23rd October is noted in the almanac as the day for the *Dīpāvalī* festivities, and for *Yama-tarpanam* Thursday, 25th is New Moon, *amāvāsya*, the day for *Śrāddha*. No *abhyāñjana*, is permitted on a *Śrāddha-dina*, and ordinarily no food or drink, in

the *Brāhma-muhūrta* prior to *amāvāsyā*. But sometimes *Naraka-Caturdaśī* ends at day-break and *amāvāsyā* begins immediately or soon after. The partaking of sweets, after *abhyāñjana* is permissible before day-break as *Dipāvalī Snānam*, though ordinarily both will be barred on other occasions. The next *Dipāvalī* illustrates the different principles for observing the ritual which the *āgamas*, *purāṇas* and later *smṛtis* have discussed and which are summarised by Viśvanātha and Kamalākara. The treatment in Kamalākara's work is more full than in Viśvanātha's work, which is also later in date. Both were written at Kāśī.

According to Kamalākara the festival period is *four days* the *trayo-daśī* (of the dark fortnight), when a *yama-dīpa-dāna* has to be made (p. 146), the *naraka-caturdaśī*, the next day, when at night, before dawn the auspicious bath (*maṅgala-snānam* with oil, i. e. *abhyāñjanam*) has to be done before day-break (p. 148). The bath must be done, when it is *catur-daśī*, but the *Lakṣmī-pūjā* and the *nirāñjanam* (waving of lamps) must be done in *pradośasamaya*, preferably at midnight on *trayodaśī*. The conjunction of the asterism *svātī* with *caturdaśī* is deemed the best time, but as this may not always occur, the asterism is less important than the *tīthi*. On the New Moon Day the ordinary *Śrāddha* of the month should be done, but an exception is made in allowing that *Śrāddha* day certain articles of food which are interdicted in *Śrāddhas*, but are indicated for auspicious occasions. Thus in South India on this day *pappaḍams* can be fried and served even to those who have to do the *Śrāddhas*, while it cannot be done on other new moon days.

At midnight of New Moon, the expulsion of *A-Lakṣmī* is done ceremoniously by the women of the city, with the noise made by *Sārpa-ḍiḍima*, i. e. winnowing fans used as drums. On the *Pratipat* or the first day of the bright fortnight following *Dipāvalī*, a *pūjā* must be done to Bali, the emperor who was put down by Viṣṇu, and another to the mountain Govardhana, pictures of both being drawn on the floor and worshipped with flowers, fruit, invocation and *nirāñjanam*.

With this ends the three days *Dipāvalī* festivity. Games with cows and gambling are also prescribed on the *Pratipat*. In other works gambling is advised on *Dipāvalī* night, as it is a time, when the goddess of wealth (*Lakṣmī*) is propitious.

The *Dipāvalī* morning (before dawn) should be celebrated with fire-works, as they are intended to show the way to the manes (*ulkaḥastā narāḥ Kurpuḥ piteṇām mārḡa-darśanam*—p. 148).

In South India on *Dipāvālī* morning, the wife anoints the husband, and this is done specially by the newly wedded. For this purpose the son-in-law (and his parents) must come to the bride's house for the first *Dipāvālī* after marriage, when they are feasted. Rich cloths and ornaments are presented by the parents of the bride to the son-in-law, while the parents of the son-in-law bring or send through him a rich *sarree* and a jewel to the bride. In Mysore the *Pratipad* day is specially indicated for honouring the son-in-law and is more important for the purpose than *Dipāvālī*.

Even a cruel mother-in-law must make her daughter-in-law take an oil bath on *Dipāvālī* day. A person who avoids baths must bathe at least once a year on *Dipāvālī*. Such ideas are humorously woven into vernacular proverbs in Tamil, Telugu etc.

After day-break following *Dipāvālī* baths, every one goes round to the houses of his friends to ask if they have had "*Gaṅgāsnānam*." The visitor is given *tāmbūla*, fruits and sweets. The *abhyāñjana* is a combination of both good luck and *Gaṅgā-snāna* ("taile *Lakṣmī* jale *Gaṅgā dipāvālyāścaturdaśim*", p. 146, and the comment is added "*prāya*" *iti śeṣaḥ*).

The salient features of the accounts in the two *nibandhas* are:—

- (1) *maṅgala-snāna* with oil of everyone in the house before day-break.
- (2) Fire-works.
- (3) Insignia of *Lakṣmī* to be displayed e.g. betel-chewing before the bath by the married ladies and virgins.
- (4) Distribution and consumption of sweets.
- (5) A propitiation of *Yama*, the god of Death, the day prior to *Dipāvālī* the expulsion of *A-Lakṣmī* from the house by the ladies after mid-night on New moon day and *Mārgapūjā* (*govardhana-pūjā*) on the day after the New moon.

In South India all *pūjās* are now omitted as well as *yamatarpaṇam*. *Lakṣmī-pūjā* is not done but auspicious songs are sung by ladies, when the married women are made, after chewing betel, to sit over a plank and get annointed before a bath, in which the words "*Lakṣmī-Kalyāṇam*" occur. The *Crackers*, which are used in China and Indo-China to scare away demons and e.g. *Rāhū* during an eclipse, are now used as tokens of rejoicing, while the *Smṛti* seems to take them (e.g. rockets) as *mārga-darśi* to the manes. The ceremony is in honour of Bali.

Honour is shown to the *Daiṭya* at the instance of Viṣṇu. In South India the tradition is that the Asura *Naraka* who had oppressed the good,

was destroyed by Śrī Kṛṣṇa, and the god ordered the day of the removal of the Asura to be celebrated in honour of the demon (!) not in memory of the relief given to people by the destruction of the demon. The *Tamil Lexicon* published by the Madras University Vol. IV, p. 1942, states that *Dīpāvalī* or *Naraka-Caturdaśī* was a festival started by Śrī Kṛṣṇa at the request of the demon *Naraka*, when he was destroyed. The story of the destruction of the demon, at the request of Indra, for the recovery of the ear-rings, of which the demon had dispossessed Diti is told in the *Mahābhārata* (*Sabhā Parvan*, Chap. 55). There is no mention in the Epic of any request of the kind made to Śrī Kṛṣṇa and granted by him. The story is also told by the *Bhāgavata*, X, 59, and by the *Harivamśa*, 2, 63-64. In none of these is there any mention of this story of the celebration being ordered by Śrī Kṛṣṇa in response to a request for commemoration made by the demon he had slain. In the legend of the slaying of *Gayāsura* the demon of Gaya, there is such a legend of commemoration of the asura by his body becoming the *homa-piṭha*. I suspect that some such transformation has been made in this legend. But why should the celebration take place on *Asvina-Kṛṣṇa-Caturdaśī*? The "dark fourteenth" (*Kṛṣṇa-Caturdaśī*) is first changed to *Kṛṣṇa Caturdaśī*, a day commemorating an exploit of the Hero-god. Like the Christian *All Souls' day* *Naraka-Caturdaśī* was apparently a night in which all spirits in Hell (*Naraka*) were freed by certain *pūjās* done by their descendants on earth. This is shown by *Naraka-Caturdaśī* coming midway between a *trayodaśī* in which the god of Death and controller of Hell is propitiated (*yama-tarpanam*) and the New Moon in which *tarpana* is done for the good of the manes (*pitṛ-tarpanam*). When ancestral spirits are freed and pleased they grant boons and welfare and the central day is devoted to the celebration of the consequential prosperity (*Lakṣmī-pūjā*). The name *Naraka* is confused with that of the demon destroyed by Kṛṣṇa and the legend that is current in south India, without any epic or Purāṇic support is the result. It is an illustration of the way in which legends grow.

In recounting the exploits of the demon *Naraka*, *Harivamśa* II, 63,7, occurs the cryptic verse:—

"*Teaṣṭhrur-duhitarām Bhaumāḥ Kaserum-agamat-tadā=Gajarupeṇa jagrāha rucirāṅgīm Caturdaśīm.*"

"The expression *Caturdaśīm*" as applied to *Kaseru* is interpreted by Nilakantha as fourteen years old ("*Caturdaśīm* " *Sarvadā Caturthyā datayā guktam, sa ca garbha Kaumārāpauṇḍrya-Sandhiyauvanam itidāśa-bhaya ūrdhvaṁ pañcadāśabhyo arakḥ Caturdaśavārṣikīm ityarthak*).

I wonder if the *Naraka-Caturdaśī* arose from this phrase.

The verse embodies, I think, a confused memory of a mixture of some old Vedic legends. *Tvaṣṭṛ* is the son of Viśvakarma, identified sometimes with him and with the sun. *Tvaṣṭṛ*'s daughter *Kasera* is after her abduction and appropriation as his queen by the Asura *Naraka*, properly *Naraka-Caturdaśī*. The festival occurs in the month of *Āśvina* and the *Āśvins* are the sons of a daughter of *Tvaṣṭṛ*. Their mother's name is given usually as *Śaranyu*, who was married to *Vivaseḍa*. But he had many other daughters also. One of these may be regarded as *Kasera* identified by confusion with the number of the *Āśvins*, and then *Āśvina-Caturdaśī* and *Naraka-Caturdaśī* will be equated!

The Jain legend making the festival commemorate the *parinirvāṇa* of *Mahāvīra* has internal inconsistencies. What is the connection of prosperity in the world (*Lakṣmī Pujā*) with the death of a sage who renounced riches? Why should death be celebrated with lamps, and *nirāñjana*? What is the origin of the *pūjā* to the goddess of prosperity, who being invoked to grant a lakh replies (in the mouth of the presiding *purohita*) that a lakh and a quarter profit (*śauāi lakṣa lābha*) is granted? I fear that most Jain legends are deliberate distortions of older Hindu legends.

In the paper there seems to be some confusion between *Dipāvalī* and *Kṛttikāḍḍipā* on the bright fifteenth (*Paurṇimā*) of the Solar month of *Kṛttikā*, which is celebrated with the lighting of lamps on a large scale in every house, with public illuminations and a bon-fire in the temples, before the God, symbolizing the destruction of some demon of darkness. In Arunācala ('Tiruvanamali in South India) on the hill, above the temple of Arunagirinātha (Śiva) a huge beacon is lit on the bright fourteenth (*Caturdaśī*) fed by tons of ghee, and it is visible far out on the sea. The accounts in the *nibandhas* of the two *Caturdaśīs* are given continuously as the treatment is by *tithī* or *māsa* indifferently.

In the northern Tamil areas, the *Kartikai* festival (as the latter is called) is more important than the *Dipāvalī*. In it the new bride is invited to her husband's home, for the first time, accompanied by presents, and she has to light the lamp of the house and start its illumination. Silver standard lamps are presented for this purpose by the parents of the bride. There is, however, no bath and no merit attaching to it and no *Lakṣmī-pūjā*, though worshippers of Śiva are making it a Śaiva version of *Dipāvalī* and celebrate it as a festival in honour of *Gaurī*, the mother of *Kārtikeya*.

In Tanjore District and the Districts south of it the *Kārtikai* festival is less important than the *Dipāvali*. A feature of the *Kārtikai* festival is the making and consumption of the balls of fried rice mixed with molasses. Large balls are sent with the new bride to her future home on the day.

Throughout the month of *Kārtika* lamps are placed in front of houses, in niches provided for them on either side of the doorpost every night. I hope this somewhat desultory account will be of some little interest to you. It reflects the interest your paper has had for me."

In recording above the learned note of Rao Bahadur Rangaswami Aiyangar I have to express my deep gratitude to him for the painstaking manner in which he had expressed his scholarly reaction to my paper on the history of our national *Diwali* festival. The mixture of several traditions and legends which have sweetened the celebration of this festival needs to be analysed carefully with a view to studying the genesis and development of every one of its numerous features which we see today. For a further study of this festival and in particular for a study of its regional variations I earnestly invite the cooperation of scholars and laymen in different provinces of India and greater India. Rao Bahadur Aiyangar has given us a fair idea of this festival as it is celebrated in South India. I shall feel thankful if other scholars publish their views with documentary evidence not only about the history of the different features of the *Diwali* but also put on record description of all beliefs and ritual current in different parts of India with regard to this festival. If any notes on this subject are sent to me I shall incorporate them in my further studies with acknowledgement. In all studies pertaining to the history of Indian culture the correlation of historical evidence with the present-day beliefs and practices is absolutely essential but the success of this correlation is entirely dependent upon the willing cooperation of critical scholars, who alone can understand any problem in its historical and regional perspectives and bring forth pertinent facts, which are likely to throw some new light on the age-old problems of Indian cultural history.

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